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NATURAL
METHOD
READERS

A TEACHERS'
MANUAL

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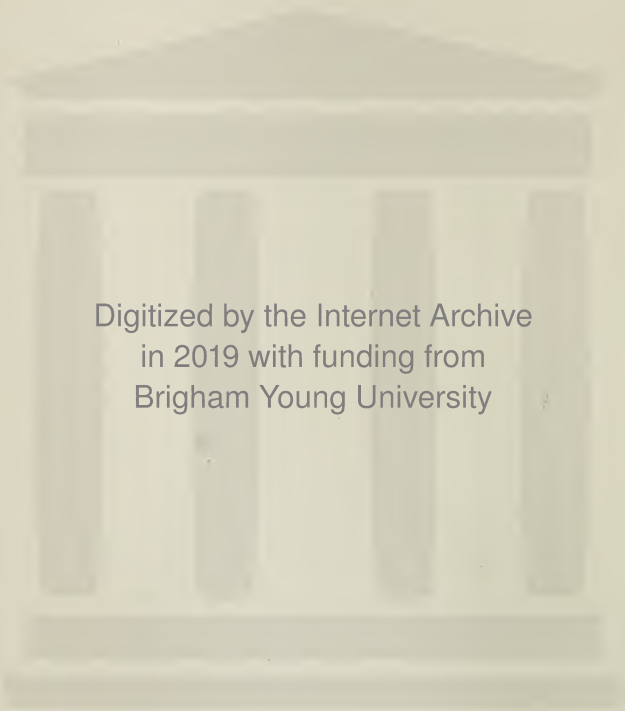
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THE NATURAL METHOD
READERS

A
TEACHERS' MANUAL

BY

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A TEACHERS' MANUAL

PART I

INTRODUCTORY

This method of teaching has been called THE NATURAL METHOD for the following reasons:

1. *The subject-matter is suited to the natural instincts and interests of childhood.*

The PRIMER is based on the familiar nursery rhymes. These rhymes constitute the standard poetry of childhood. As fundamental folklore they are the natural introduction to literature. Indeed, as literature they have stood the test of time. In the higher books rhymes give way to stories many of which have been familiar to the child in all ages. All these stories appeal to his instincts or to his natural interests.

2. *The method obeys the natural law of basing attention on interest.*

A strong motive for learning to read is furnished by presenting material that is familiar to the child or that appeals to natural interests of childhood. Knowing the rhyme or story naturally awakens the desire to read it. Thus a definite aim is presented. The child knows the story by heart, and he readily sees that in order to read it he must learn the symbols. But reading is something more

than recognizing the form of what is known by sound. Words must be recognized in different collocations, so that ideas may become merged in thoughts. THE NATURAL METHOD early uses the words as they become known in order that they may become factors in thought-getting.

The rhymes used in the PRIMER fall into two classes: (1) Those that lend themselves to somewhat elaborate development because of complexity of content or the number of new words they contain; and (2) those that do not demand extended treatment. In the case of the former the entire rhyme is first presented in order to awaken the interest of the child. Then follow one or more pages, on each of which are given a few new words with sentences to furnish drill for fixing those words in the child's memory. The entire rhyme is then taken up, and the learner is delighted to find that it contains words *which are familiar*. In the case of rhymes simpler in content and vocabulary, the development of the content and the word drill are confined to a single page.

3. THE NATURAL METHOD *does not fatigue the child.*

The repetition of the words in sentences other than those of the rhyme adds new interest. The words taken up in the various lessons are few and they can easily be learned.

4. THE NATURAL METHOD *makes a strong appeal to the play instinct.*

Play is the natural instinct of the child, by means of which he finds a way not only to exercise his surplus activity but to lay the basis for his education. The acting of the rhymes and stories of the reading lessons fosters this instinct and stimulates the child's imagination; thus, the personal touch which the child gives to the little drama becomes an important expression of individuality.

5. THE NATURAL METHOD *presents the mechanics of reading in an easy and natural way.*

The English language is to some extent, at least, phonetic. Since to limit the instruction to an acquaintance with the forms of words as wholes would make the teaching of reading dry, formal, and difficult, some key for unlocking the formidable arrangement of characters into words must be furnished after the word method has served its purpose in the elementary stages of instruction. The study of phonics furnishes a key. THE NATURAL METHOD recognizes this. Phonics, however, is made to grow out of the lessons, and is not taken up as a separate study until a stock of words has been acquired to serve as a basis. Thus the work proceeds easily and naturally.

6. THE NATURAL METHOD *requires no elaborate preparation on the part of the teacher.*

The steps of the method as exemplified in the PRIMER may be briefly stated as:

- (1) Recitation by the teacher.
- (2) Telling the story by the pupils.
- (3) Dramatization by the pupils.
- (4) Study of the words of the lesson.
- (5) Reading from the blackboard or from the book.

A special feature is made of the reviews. They have been inserted at frequent intervals and are all in *story form*. Thus the interest of the pupil is constantly stimulated. The words seen in their new setting are fixed in the memory without the aid of dry mechanical drill.

THE BLACKBOARD

The blackboard should be in constant requisition in the teaching of reading, except in the advanced stages, and even then occasional recourse to the board is advisable.

The PRIMER should not be put into the hands of the pupils until about twenty pages have been read from the blackboard. If facilities are available for printing on slips of paper the words as they are learned from the blackboard, a wider range of preliminary work is possible, and the use of the PRIMER *can* be postponed still later.

When the books are taken up the lessons previously read from the blackboard should be reviewed. The pupils should then be allowed the free use of the book in order that they may enjoy discovering old friends in new surroundings.

The ready use of the blackboard necessitates the script character. The lessons should be written clearly and well in the script character employed in the school. Print should be employed only when preparation is being made to take up the book.

The chief advantage of the blackboard is that it saves time. It also serves to stimulate as well as to focus the child's attention.

The first reading lessons should be blackboard lessons. The children having heard the rhyme see it grow on the blackboard under the teacher's chalk at this stage. The object of this stage is to associate in the child's mind the spoken word with its written picture.

A number of helpful devices toward this end will suggest themselves to the teacher.

DURATION OF READING PERIODS

During the first six months, *no* reading period should exceed fifteen minutes. After the first year, reading periods should increase in length, twenty minutes being more suitable for the lower grades and thirty minutes for the upper ones.

ORAL AND SILENT READING

Most of the reading in the early stages should be oral, but it must at all times be remembered that the habit of intelligent reading is the reason for teaching to read. Word-calling is not reading, and from the beginning words should be used in groups expressing thought. A single word expresses an idea, which is only an element of thought. To express thought words are grouped in phrases and sentences. A sentence is required to express a thought with something like completeness. Hence sentences should be employed to as great an extent as possible. But sentences may be read in such a way that the intonation and accent may cause one to imagine that the meaning is grasped when such is not the case. This may come from the fact that the child is a ready imitator, and he has gained his intonation and accent from the teacher without grasping the meaning. To meet this difficulty the teacher must resort to questioning. Skilful questioning will test the understanding of the child and will help him to get the ideas in the sentence. The child should be asked to point out individual words, but after these are known the teacher should draw the pointer along the words grouped in phrases.

The habit of silent reading also may be acquired very early by writing questions on the board which the child

will be called on to answer orally, or by writing sentences on the board calling on the children to perform some action. In the later stages the child should be called on to give the content of the lesson in whole or in part.

When a word has been taught it should be written on the board to remain there for some time. As the word list grows the words should be rewritten from time to time in a different order, so that they may not be recognized from their position. Words may be printed from rubber type sufficiently large to be seen across the classroom on cards of heavy manila paper or oak-tag, about 5 by 7 inches. These cards should be used for rapid review. The words should also be printed on charts for ready reference and for display, that pupils may study them.

Children should be encouraged to write on the board the words as they are learned. This writing by the children should be exercised with the greatest care. It is not to be considered as a penmanship lesson. The first attempts will naturally be crude, and attention must not be diverted from the general form of the word for the sake of getting the exact form of the individual letter. The teacher must remember that the child is learning to read, and that learning to write is merely incidental.

Children should be encouraged to draw as well as to write. The drawing, like the writing, will be crude. Drawing has the great merit of compelling observation, and its usefulness for teaching to read is that it compels attention to form.

PHONICS

Phonics is defined as the science of sound, and the term is used specifically with reference to vocal sounds. It is an important aid in determining the sound values of the letters and their combinations in words. Phonetics is frequently used as the synonym for phonics, but the distinction between the two terms lies in the fact that phonetics is concerned with the representation of the sound by the symbol, while phonics is concerned with giving the sound represented by the symbol. The two words represent opposite or contrary processes.

A phonogram is the representation of a sound or syllable. But a syllable may be separated into two or more distinct sounds. For the purpose of teaching reading we shall consider as phonograms the sounds into which we separate a word.

THE NATURAL METHOD proceeds on the assumption, justified by experience, that before the study of phonics is taken up the child should have advanced to some extent in ability to read; he should not have his attention distracted from acquiring a ready recognition of a stock of words. For phonics a selection is made as a basis from the words he can recognize. After reading the first nineteen pages the study of phonics should begin. But the regular progress of the learning and reading of words and sentences should continue. The three words selected for phonic study are slowly pronounced so as to be analyzed in sound. The initial sound *s* is selected because its sound can be readily prolonged; the long *e* and the long *o* sounds are selected for a similar purpose; the *at* is selected because it is a word by itself, and because it is capable of being used in word-building.

The separate parts of phonic study thus proceed as *slow pronunciation, analysis, recognition of separate phonograms, combination or synthesis, and comparison with sounds as they occur in other words.*

PART II
PRIMER: FIRST HALF-YEAR
METHOD IN DETAIL

LESSON 1, PAGES 1-4

A B C

Tumble down D.

The cat is in the cupboard,

And can't see me.

1. Recitation of complete rhyme by the teacher.

This should be done in an attractive, lively way.

2. Telling the story by pupils.

3. Dramatization by pupils.

The teacher asks the children to "play out" the story.

Parts are assigned for A, B, C, D, and the cat.

Teacher: Where shall the cupboard be?

What must A, B, and C do?

Pupils stand as their names are called.

Teacher: What must D do?

(Tumble down.)

Where must the cat be?

(In the cupboard.)

Who is it that he can't find?

(Me.)

Note.—The teacher may take the part of "me."

The rhyme is repeated by the teacher.

A, B, and C stand as they are called.

D tumbles down.

The cat is seen in the cupboard.

Teacher: The cat is in the cupboard,
And can't see me.

The class will like to repeat the play and should be allowed to do so, this time without assistance. A child should take the part previously taken by the teacher.

4. Questioning to develop content.

Teacher: What must D do?

(Tumble down.)

Who is in the cupboard?

(The cat.)

Where is the cat?

(In the cupboard.)

5. Writing story on blackboard.

Teacher: A, B, and C are playing.

Writes "A, B, C."

Teacher: D is playing too.

What must he do?

Writes "tumble down D."

Teacher: Point to A, B, C, and D.

Point to the word that tells what D must do.

Where must he tumble? Point to the word.

This is what the story is about.

Writes "The cat."

Teacher: This tells you where the cat is.

Writes "the cupboard."

Teacher: Tell me what the story is about.

(The cat.)

Teacher: Point to it.

Tell me the name of the place where we can find
the cat.

(The cupboard.)

Now I will put them together.

The teacher writes "The cat and the cupboard."

She underlines the familiar words. (The cat—the cupboard.)

The new word "and" is pointed out.

Class read the story.

Teacher: Now I will write and tell you where the cat is. See
if you can tell.

The teacher writes, underlining familiar words:

The cat is in the cupboard.

Teacher: Where is the cat?

Class read aloud: "The cat is in the cupboard."

6. Recognition of new words.

(a) Finding new words (*a, tumble, down, cat, cupboard, is, the, in, and*).

Teacher: Find the words *tumble* and *down*.

Underline them.

Find the word *cat*.

Underline it.

Find *cupboard, is, the, and, in*.

Underline them.

(b) Recognition of words written apart.

The teacher writes the new words on another part of the
blackboard.

Pupils see if the word "cat" written apart is just the
same as the one in the rhyme.

Pupils underline both.

They repeat this process with *cupboard, is, the, and*.

(c) Recognition of words in groups.

Teacher: What two words tell us what the story is about?
(The cat.)

Underline them.

Teacher writes them on another part of the black board.

What words tell us where the cat is?

(In the cupboard.)

Teacher underlines and writes them apart.

7. Pupils read the story.

LESSON 2, PAGE 5

The cat can't see me.

A B C

Tumble down D.

The cat is in the cupboard,

And can't see me.

1. Recitation of rhyme by the teacher.
2. Telling the story by pupils.
3. Dramatization as in Lesson 1.
4. Questioning by teacher as in Lesson 1.
5. Writing story on blackboard.

Teacher writes, reading aloud:

"A B C

Tumble down D.

The cat is in the cupboard

And can't see me."

6. Recognition of new words.

(a) Finding new words (*can't, see, me*).

Teacher: Who is it that the cat can't see?

She underlines *me*.

This word tells what the cat can't do.

She underlines *see*.

Can the cat see me? She can't.

She underlines *can't*.

(b) Recognition of words written apart.

Teacher writes new words *can't*, *see*, and *me* on another part of the blackboard.

Pupils find the same words in the rhyme and underline them.

Pupils compare words written apart with the same words in the text.

(c) Recognition of words in groups.

Teacher: What words tell us what the cat can't do?

(Can't see me.)

The teacher underlines them.

She writes them on another part of the blackboard.

Pupils compare with the same words in the rhyme.

7. The complete story is read by the pupils.

LESSON 3, PAGE 7

Little Jack Horner
sat in a corner.

Little Jack Horner
can't see me.

1. Recitation by the teacher of complete rhyme on page 6.
2. Telling the story by pupils.
3. Dramatization by pupils.
4. Questioning to develop content.

Teacher: What is the name of this boy?

(Little Jack Horner.)

Where did he sit?

(In a corner.)

What was he doing?
(Eating a Christmas pie.)
What did he put in?
(His thumb.)
What did he pull out?
(A plum.)
What did he say?
(What a great boy am I.)

5. Writing story on page 7 by teacher.

Teacher: These words tell us whom the story is about.

Writes: "Little Jack Horner."

Teacher: These words tell us what he did.

Writes underneath: "sat in a corner."

Teacher: Tell me the boy's name?

Point to it.

Was he big or little?

How do you know?

Point to the word that tells you.

Tell me the place in which we can find Jack.

(Corner.)

Point to the word.

Point to the word that tells what he did.

(Sat.)

6. Recognition of new words.

(a) Finding new words (*little, Jack Horner, sat, corner*).

Teacher: Find words *Jack Horner*.

Underline them.

Find *little, sat, corner*.

Underline them.

(b) Recognition of words written apart.

The teacher writes them on another part of the blackboard.

Pupils compare them with the same words in the story.

(c) Recognition of words in groups.

Teacher: What three words tell us the boy's name?

(Little Jack Horner.)

Teacher underlines them and writes them on another part of the blackboard.

Teacher: What three words tell us where he sat?

(In a corner.)

Teacher underlines and writes them apart.

7. Pupils read the story.

LESSON 4, PAGE 8

A Christmas Pie.

Jack Horner is in the corner.

He is eating a Christmas pie.

—

Little Jack Horner

Sat in a corner

Eating a Christmas pie.

—

1. Recitation of complete rhyme by teacher.
2. Telling the story by pupils.
3. Dramatization by pupils.
4. Questioning to develop content.

Teacher: What was Jack eating?

(A pie.)

What kind of pie was Jack eating?

(A Christmas pie.)

What is he doing?

(He is eating a Christmas pie.)

Where is Jack Horner?

(In the corner.)

5. Writing story on page 8 by teacher.

Teacher: These words tell us what Jack is eating.

Writes: "A Christmas pie."

Teacher: This tells us where Jack is.

Writes: "Jack Horner is in the corner."

Teacher: This tells us what he is doing.

Writes: "He is eating a Christmas pie."

Teacher: What kind of pie is he eating?

Point to the words that tell you.

In what place is Jack Horner?

Point to the word that tells.

Point to the word that tells what he is doing.

(Eating.)

6. Recognition of new words.

(a) Finding the new words (*Christmas, pie, he, eating*).

Teacher: Find *Christmas*.

Underline it.

Find *pie, he, and eating*.

Teacher underlines them.

(b) Recognition of words written apart.

Teacher writes the words on another part of the blackboard.

Pupils compare with the same words in the text.

(c) Recognition of words in groups.

Teacher: What three words tell us what Jack was eating?

(A Christmas pie.)

Teacher underlines and writes them apart.

Teacher: What three words tell us what he is doing?

(He is eating.)

Teacher underlines as above.

7. Pupils read Lesson 8.

A plum and a pie.

The pie is in the corner.
A plum is in the pie.
Jack can't see the plum.
He put in his thumb.
He pulled out a plum.

Steps 1, 2, 3 may be omitted.

4. Questioning to develop content.

Teacher: What is in the pie?

(A plum.)

Where is the pie?

(In the corner.)

Can Jack see the plum?

(Jack can't see the plum.)

What did he do?

(He put in his thumb.)

What did he pull out?

(He pulled out a plum.)

5. Writing story on page 9 by teacher.

Teacher: This is what the story is about.

Writes: "A plum and a pie."

Teacher: This tells us where the pie is.

Writes: "The pie is in the corner."

Teacher: This tells what is in the pie.

Writes: "A plum is in the pie."

Teacher: This tells us what Jack can't see.

Writes: "Jack can't see the plum."

Teacher: This tells us what he put in.

Writes: "He put in his thumb."

Teacher: This is what he pulled out.

Writes: "He pulled out a plum."

Teacher: Point to the word that tells us what was in the pie.

(A plum.)

What did Jack put in?

(His thumb.)

Point to it.

What did he do with his thumb?

(Put it in.)

What did he get out of the pie?

(A plum.)

How did he get it?

(He pulled it out.)

Point to the words that tell us all this.

6. Recognition of new words.

(a) Finding new words (*plum, put, his, thumb, pulled, out*).

Teacher: Find *plum, put, his, thumb, pulled, out*.

Pupils underline them.

(b) Recognition of words written apart.

Teacher: Where is the pie?

(In the corner.)

Teacher underlines and writes apart.

Pupils compare with same words in the text.

(c) Recognition of words in groups.

Teacher: What three words tell us where the plum is?

(In the pie.)

Teacher underlines and writes apart.

Teacher: What three words tell us what Jack did?

(He put in.)

What three other words tell us what he did?

(He pulled out.)

These are underlined and written apart by the teacher.

7. The story is read by pupils.

"I am eating the plum," said Jack.

"I am eating the Christmas pie," said he.

The plum was in the pie.

It was a little pie.

The pie was in the cupboard.

The cupboard was in the corner.

"I put in my thumb," said Jack.

"I pulled out the plum."

Steps 1, 2, 3 may be omitted.

4. Questioning to develop content.

Teacher: What did Jack say?

("I am eating the plum," said Jack.)

Who did Jack say was eating the plum?

("I am eating the plum.")

Was the plum in the pie?

(The plum was in the pie.)

Was the pie big or little?

(It was a little pie.)

Where was the pie?

(It was in the cupboard.)

Was the cupboard in the corner?

(The cupboard was in the corner.)

What did Jack say about his thumb?

("I put in my thumb," said Jack.)

Whose thumb did he say he put in?

(My thumb.)

What did Jack say he pulled out?

(The plum.)

5. Writing story on page 10 by teacher.

Teacher: This tells us what Jack says he is doing.

Writes: "'I am eating the plum,' said Jack."

Teacher: This one tells us what he said about the Christmas pie.

Writes: "‘I am eating the Christmas pie,’ said he."

Teacher: This is where the plum was.

Writes: "The plum was in the pie."

Teacher: This tells us about the size of the pie.

Writes: "It was a little pie."

Teacher: This tells where the pie was.

Writes: "The pie was in the cupboard."

Teacher: This is where the cupboard was.

Writes: "The cupboard was in the corner."

Teacher: This is what Jack said about his thumb.

Writes: "I put in my thumb."

Teacher: This is what he said about the plum.

Writes: "I pulled out the plum."

6. Recognition of new words.

(a) Finding new words (*I, am, said, was, my, it*).

Teacher: Point to these words.

Teacher or pupils underline them.

(b) Recognition of words written apart.

Teacher writes them on another part of the board.

Pupils compare with same words in text.

(c) Recognition of words in groups.

Teacher: What did Jack say he was doing?

("I am eating.")

What is he eating?

(The plum.)

What pie was Jack eating?

(The Christmas pie.)

Where was the plum?

(In the pie.)

Where was the pie?

(In the cupboard.)

Where was the cupboard?
(In the corner.)

These phrases or groups of words should be underlined and written apart by the teacher.

7. Story is read by the pupils.

LESSON 7, PAGE 11

Little Jack Horner
Sat in a corner,
Eating a Christmas pie.
He put in his thumb,
And pulled out a plum,
And said, "What a great boy am I."

Jack Horner was a little boy.
He sat in a corner.
He was eating a pie.
It was a Christmas pie.
The Christmas pie was little.
He put in his thumb.
He pulled out a plum.
What a great boy Jack was!

1. Recitation of rhyme by teacher.

2. Telling the story by pupils.

3. Dramatization by pupils.

4. Questioning to develop content.

Teacher: What did Jack say?
("What a great boy am I.")
What kind of boy was he?
(A great boy.)

5. Writing story on blackboard.

Teacher: This tells you the boy's name.
Writes: "Little Jack Horner."

Teacher: This is where he sat.
Writes: "Sat in a corner."

Teacher: This is what he was doing.
Writes: "Eating a Christmas pie."

Teacher: This is what he did with his thumb.
Writes: "He put in his thumb."

Teacher: And this is what he pulled out.
Writes: "And pulled out a plum."

Teacher: This is what he said.
Writes: "And said, 'What a great boy am I.'"

Teacher: This tells us what Jack Horner was.
Writes: "Jack Horner was a little boy."

Teacher: This tells where he sat.
Writes: "He sat in a corner."

Teacher: This is what he was doing.
Writes: "He was eating a pie."

Teacher: This tells us what kind of pie it was.
Writes: "A Christmas pie."

Teacher: This tells about the size of the Christmas pie.
Writes: "The Christmas pie was little."

Teacher: This is what he did with his thumb.
Writes: "He put in his thumb."

Teacher: This is what he pulled out.
Writes: "He pulled out a plum."

Teacher: This tells us what kind of boy Jack was.
Writes: "What a great boy Jack was!"

Teacher: Point to what he said.
Point to what kind of boy Jack was.

6. Recognition of new words.

(a) Finding new words (*what, great, boy*).

Teacher: Find *what, great, boy*.

Underline them.

- (b) Recognition of words written apart.
Pupils compare them with similar words in text.
- (c) Recognition of words in groups.

Teacher: What three words tell us what kind of boy Jack was?

(a, great, boy.)

Where did he sit?

(In a corner.)

What was he eating?

(A Christmas pie.)

What did he put in?

(His thumb.)

What did he pull out?

(A plum.)

What did he say?

("What a great boy am I.")

Every group of words should be taken up in this way. The teacher or class should underline each group. It should then be written apart by the teacher.

7. The second rhyme has now been taught intensively. The reading of it will be an easy task for the pupils.

PHONIC EXERCISES

I

Phonograms: *s*, *at*.

Sat. Analyze into *s at* by pronouncing the word slowly, but in such a way as to indicate the distinct sounds of *s* and *at*. Use the word in a sentence so that the word may be readily understood. Thus, "Humpty Dumpty *s at* on the wall"; "Little Jack Horner *s at* in a corner"; "Little Miss Muffet *s at* on a tuffet." Then write the word "sat" on the board and divide it by means of a line; thus, "*s | at*"; then cover each phonogram in turn with a card.

Teach the correct sound of *s* and correct faulty enunciation by showing the correct position of the vocal organs.

S is called a dental sound because it is formed near the teeth. It is a hissing sound formed by making a narrow passage between the tip of the tongue and the back of the upper teeth and gently forcing the breath through this passage. To give practice in correctly enunciating *s*, pronounce slowly *s o*, *s ee*, *s at*, indicating the division as in the exercise on *sat*, using the blackboard.

Each phonogram should be printed on a card about 5 x 7 inches, to be used for reference and rapid review.

II

Phonograms: *m*, *e*.

Rapid card review of previous lesson.

Me. Analyze into *m e* by slow pronunciation, using the word in sentences. "She can't see *m e*," etc.

M is a labial, or lip sound. It is made by closing the lips tightly, with the tongue lying loosely in the mouth, and forcing the breath through the nose. Practise by pronouncing slowly *m other*, *M iss*, *M uffet*, *m e*, *m y*. Separate *me* into *m* and *e*.

Combine *m* with *at* learned in the previous lesson by writing *at* on the board and then writing *m* in front of it.

E is called a narrow sound because the mouth is only slightly opened, and with the tongue lightly touching the top of the lower front teeth, the breath is passed through the lips.

III

Phonogram: *l*.

Rapid card review of previous lessons.

Analyze *l ittle*, *l ost*, as before, by using them in sentences. "*L ittle* Bo Peep has *l ost* her sheep."

L is a dental sound made by having a slight opening between the teeth, pressing the tip of the tongue against the roof of the mouth,—the hard palate behind the gums,—and forcing the breath through the open mouth. If any vowel value is to be

given to the *l*, it should be before rather than after the *l* sound. It is better to say *u l* than *l u*.

IV

Phonograms: *f*, *ind*.

Rapid card review.

Analyze *f ind*, using the word in a sentence, as "Little Bo-Peep can't *f ind* her sheep." "She can't tell where to *f ind* them."

F is a labial, and is formed by lightly touching the upper teeth with the lower lip and forcing the breath through the place of contact. Combine the *f* with *at* as before. Analyze *f ind* again. Review the sound of *m*. Erase the *f* on the board and substitute *m*. Write *f ind* and *m ind*. Compare them. Write *at*. Place *f* in front of it. Write and compare *f at*, *s at*, *m at*.

NOTE. While each lesson should begin with a brief review, it is suggested that a longer one be given also after every four lessons. The process should be: (1) Slow pronunciation; (2) Separation into phonograms; (3) Combination with sounds previously learned; (4) Comparison of words containing the same phonograms. Phonic drills: *s at*, *m e*, *m at*, *l ittle*, *l ost*, *f ind*, *f at*, *m ind*.

V

Phonograms: *T*, *t*; *ails*, *ell*.

Rapid card review.

Slowly pronounce *T ommy*, *T inker*, *t ails*, *t ell*, *t uffet*, using the words in sentences in which they were first presented, or in similar sentences. Then write these words on the board; cover all but the *T* in *T ommy*, in *T inker*, in *t uffet*, in *t ails* and *t ell*. Alternately cover the *t*, then the rest of the word. Teach correct sound of *t*.

T is called a dental sound because it is formed near the teeth by placing the tip of the tongue firmly in contact with the upper palate just back of the upper teeth, and exploding the breath so that the tongue is taken away from where it touched the palate.

Write the word *tails*, pronouncing the phonogram slowly. Write similarly *f ails*, *m ails*, *s ails*; *s ell*, *f ell*, *t ell*.

Cover with a card the phonograms in each word, then write the phonograms separately, and build up words by using sounds that have been learned. Thus, *s at*, *m at*, *f at*, *t at*.

VI

Phonogram: *n*.

Rapid card review.

N is a dental sound. To sound *n* the tongue is placed just back of the upper front teeth on the hard palate, just as in sounding *t*, but instead of forcing the breath so as to remove the tongue from the palate, the tongue remains stationary, and the breath passes through the nose. Sound slowly the words in sentences: *n one*, *b one*, *in*, *on*. Write on the board: *N ell*, *n ails*, *at*.

VII

Phonograms: *d*, *og*, *id*.

Rapid card review.

D is formed like *t*, by placing the tongue on the ridge just back of the upper front teeth and forcing the breath so as to remove the tongue. The tongue is pointed and flattened in sounding *t*, but is somewhat thickened in sounding *d*. If a vowel value must be given with the sound, such value should be placed rather before than after these sounds of *d*, *t*, etc.

Pronounce slowly in sentences *d id*, *d o*, *d og*. Separate the sounds by covering part of the word with a card. Then combine into *d ell*, *l og*, *f og*, *d og*; *d id*, *l id*, etc.

VIII

Phonograms: *c* (sounded like *k*), *ame*.

Rapid card review.

Hard *c* (like *k*) is called a guttural sound. It is formed by raising the back or root of the tongue toward the soft palate. The hard *c* or *k* is also called a stopped sound.

Pronounce slowly *c ame*, *c at*, *c upboard*, *c orner*, using the words in sentences. Combine as in previous lessons *c at*, *s at*, *m at*, *f at*, *t at*, *N at*; *c ame*, *s ame*, *l ame*, *f ame*, *t ame*, *n ame*, *d ame*.

IX

Phonograms: *b*, *one*, *are*.

Rapid card review.

B is a labial or lip sound. It is also a stopped sound. It is formed by pursing the lips closely and entirely together, and endeavoring to force the breath through the stopped lips.

Pronounce slowly, separating into parts, *b one*, *b ut*, *b are*, *b ell*.

Combine with sounds previously learned into:

<i>b at</i>	<i>b at</i>	<i>b ind</i>	<i>l one</i>	<i>m are</i>
<i>b ind</i>	<i>c at</i>	<i>m ind</i>	<i>t one</i>	<i>f are</i>
<i>b ails</i>	<i>s at</i>	<i>f ind</i>	<i>c one</i>	<i>d are</i>
<i>b ell</i>	<i>m at</i>		<i>b one</i>	<i>c are</i>
<i>b og</i>	<i>f at</i>			<i>b are</i>
<i>b id</i>	<i>t at</i>			
<i>b e</i>	<i>N at</i>			

X

Phonograms: hard *g*, *et*, *ot*.

Rapid card review.

The hard *g* is a guttural sound. It is also a stopped sound. It is formed by pressing the back or root of the tongue against the soft palate, a little further back than when sounding *k* or hard *c*.

Pronounce slowly, separating into parts, *g et*, *g ot*, *g irl*, *g ood*.

Combine with sounds previously learned into:

<i>g et</i>	<i>g et</i>	<i>g ot</i>	<i>g ame</i>
<i>g ame</i>	<i>s et</i>	<i>l ot</i>	<i>c ame</i>
	<i>m et</i>	<i>n ot</i>	<i>s ame</i>
	<i>l et</i>	<i>d ot</i>	<i>l ame</i>
	<i>n et</i>	<i>c ot</i>	<i>t ame</i>
	<i>b et</i>		<i>n ame</i>
			<i>f ame</i>
			<i>d ame</i>

XI

Phonograms: *r*, *oast*, *ow*.

Rapid card review.

R is called a palatal sound. It is formed by placing the front of the tongue very close to the hard palate just behind the ridge of the gums behind the upper front teeth and gently forcing the breath.

Pronounce slowly, separating into parts, *r oast*, *r ow*.

Combine with sounds previously learned into:

<i>r at</i>	<i>r ails</i>	<i>r oast</i>	<i>r oast</i>
<i>c at</i>	<i>t ails</i>	<i>r ow</i>	<i>c oast</i>
<i>s at</i>	<i>f ails</i>	<i>r at</i>	<i>b oast</i>
<i>m at</i>	<i>s ails</i>	<i>r end</i>	<i>t oast</i>
<i>f at</i>	<i>m ails</i>	<i>r ails</i>	
<i>t at</i>	<i>n ails</i>	<i>r id</i>	
<i>N at</i>	<i>r ails</i>		
<i>r ow</i>	<i>r id</i>	<i>r ind</i>	
<i>m ow</i>	<i>d id</i>	<i>m ind</i>	
<i>l ow</i>	<i>l id</i>	<i>f ind</i>	
<i>t ow</i>	<i>b id</i>		
<i>b ow</i>			

XII

Phonograms: *h*, *orn*, *im*.

Rapid card review.

h is called an aspirate, and also a *glottal* sound, because it is formed by raising the glottis, the end of the soft palate, that is used for closing the windpipe when swallowing. The sound is best made by imitating the panting of a dog.

Pronounce slowly, separating into parts, *h ome*, *h as*, *h orn*.
h im.

Combine with sounds previously learned into:

<i>h at</i>	<i>h orn</i>	<i>h im</i>	<i>h at</i>	<i>h ails</i>
<i>h ails</i>	<i>m orn</i>	<i>d im</i>	<i>s at</i>	<i>t ails</i>
<i>h og</i>	<i>t orn</i>	<i>r im</i>	<i>m at</i>	<i>f ails</i>

<i>h id</i>	<i>c orn</i>	<i>T im</i>	<i>f at</i>	<i>m ails</i>
<i>h are</i>	<i>b orn</i>		<i>t at</i>	<i>n ails</i>
<i>h ot</i>			<i>N at</i>	<i>r ails</i>
<i>h e</i>			<i>r at</i>	

<i>h og</i>	<i>h id</i>	<i>h are</i>	<i>h ot</i>	<i>h e</i>
<i>l og</i>	<i>l id</i>	<i>m are</i>	<i>l ot</i>	<i>m e</i>
<i>f og</i>	<i>d id</i>	<i>f are</i>	<i>t ot</i>	<i>b e</i>
<i>d og</i>		<i>d are</i>	<i>n ot</i>	
		<i>c are</i>	<i>d ot</i>	
		<i>b are</i>	<i>c ot</i>	
			<i>g ot</i>	

XIII

Phonograms: *J*, *ack*.

Rapid card review.

J (and soft *g*) is called a dental sound because it is formed near the teeth. The front of the flattened tongue is placed against the hard palate just behind the ridge back of the front teeth, and the breath is forced through.

Pronounce slowly, separating into parts, *J ohnny*, *J ack*.

Combine with sounds previously learned into:

<i>j ails</i>	<i>J ack</i>	<i>j ails</i>	<i>j ot</i>
<i>j og</i>	<i>s ack</i>	<i>t ails</i>	<i>l ot</i>
<i>j ot</i>	<i>l ack</i>	<i>f ails</i>	<i>t ot</i>
<i>J im</i>	<i>t ack</i>	<i>s ails</i>	<i>n ot</i>
	<i>b ack</i>	<i>m ails</i>	<i>d ot</i>
	<i>r ack</i>	<i>n ails</i>	<i>c ot</i>
		<i>r ails</i>	<i>g ot</i>
		<i>h ails</i>	<i>h ot</i>
	<i>j og</i>	<i>J im</i>	
	<i>l og</i>	<i>h im</i>	
	<i>f og</i>	<i>r im</i>	
	<i>d og</i>	<i>T im</i>	
	<i>h og</i>	<i>d im</i>	

XIV

Phonograms: *p, ie.*

Rapid card review.

The *p* is a labial or lip sound. It is formed by placing the lips lightly together and forcing and stopping the breath. *P* is also called a stopped sound.

Pronounce slowly, separating into parts, *p ie, p ut, p oor, p ulled.*

Combine with sounds previously learned into: .

<i>p ie</i>	<i>p ot</i>	<i>p ails</i>	<i>p are</i>
<i>p ails</i>	<i>l ot</i>	<i>j ails</i>	<i>m are</i>
<i>p are</i>	<i>t ot</i>	<i>t ails</i>	<i>f are</i>
<i>p et</i>	<i>n ot</i>	<i>f ails</i>	<i>d are</i>
<i>p ot</i>	<i>d ot</i>	<i>s ails</i>	<i>c are</i>
<i>p ack</i>	<i>c ot</i>	<i>m ails</i>	<i>b are</i>
	<i>g ot</i>	<i>n ails</i>	<i>h are</i>
<i>p et</i>	<i>h ot</i>	<i>r ails</i>	<i>r are</i>
<i>s et</i>		<i>h ails</i>	
<i>m et</i>	<i>p ie</i>		<i>p ack</i>
<i>l et</i>	<i>l ie</i>		<i>s ack</i>
<i>n et</i>	<i>t ie</i>		<i>l ack</i>
<i>b et</i>	<i>d ie</i>		<i>t ack</i>
<i>g et</i>			<i>b ack</i>
			<i>r ack</i>
			<i>J ack</i>

XV

Phonograms: *w, ay, all.*

Rapid card review.

w is a guttural sound. It is formed by pursing the lips and gently forcing the breath through the lips.

Pronounce slowly, separating into parts, *w ay, w ill, w all, w ent.*

Combine with sounds previously learned into:

<i>w ind</i>	<i>w ay</i>	<i>w ill</i>	<i>w ind</i>
<i>w ails</i>	<i>s ay</i>	<i>f ill</i>	<i>m ind</i>
<i>w ill</i>	<i>m ay</i>	<i>t ill</i>	<i>f ind</i>
			<i>r ind</i>

<i>w are</i>	<i>l ay</i>	<i>w all</i>	
<i>w et</i>	<i>d ay</i>	<i>c all</i>	<i>w ails</i>
<i>w orn</i>	<i>b ay</i>	<i>b all</i>	<i>s ails</i>
	<i>g ay</i>	<i>h all</i>	<i>m ails</i>
	<i>r ay</i>		<i>f ails</i>
<i>w are</i>	<i>h ay</i>	<i>w et</i>	<i>t ails</i>
<i>m are</i>	<i>p ay</i>	<i>s et</i>	<i>n ails</i>
<i>f are</i>		<i>m et</i>	<i>b ails</i>
<i>d are</i>	<i>w orn</i>	<i>l et</i>	<i>r ails</i>
<i>c are</i>	<i>m orn</i>	<i>n et</i>	<i>h ails</i>
<i>b are</i>	<i>b orn</i>	<i>b et</i>	<i>p ails</i>
	<i>c orn</i>	<i>g et</i>	
	<i>t orn</i>	<i>p et</i>	
	<i>h orn</i>		

XVI

Phonograms: k, ings.

Rapid card review.

(For directions as to the forming of *k*, see hard *c*, Lesson VIII.)

Pronounce slowly, separating into parts, *k ings*.

Combine with sounds previously learned into:

<i>k ings</i>	<i>k ind</i>	<i>k ind</i>	<i>k id</i>
<i>s ings</i>	<i>k id</i>	<i>w ind</i>	<i>l id</i>
<i>r ings</i>		<i>m ind</i>	<i>d id</i>
		<i>f ind</i>	<i>h id</i>

XVII

New phonograms: sh, eep.

Rapid card review.

sh is a dental sound. It is formed by placing the flat of the tongue against the ridge just behind the upper teeth and forcing the breath through the opening. It is the sound made by the mother in soothing her baby to sleep.

Pronounce slowly, separating into parts, *sh eep*.

Combine with sounds previously learned into:

<i>sh eep</i>	<i>sh eep</i>	<i>sh ell</i>	<i>sh ame</i>
<i>sh ell</i>	<i>d eep</i>	<i>s ell</i>	<i>g ame</i>
<i>sh are</i>	<i>p eep</i>	<i>f ell</i>	<i>c ame</i>

<i>sh ot</i>	<i>w eep</i>	<i>t ell</i>	<i>s ame</i>
<i>sh ow</i>		<i>N ell</i>	<i>l ame</i>
<i>sh orn</i>	<i>sh ot</i>	<i>d ell</i>	<i>t ame</i>
<i>sh one</i>	<i>g ot</i>	<i>b ell</i>	<i>n ame</i>
<i>sh e</i>	<i>l ot</i>	<i>w ell</i>	<i>f ame</i>
<i>sh ame</i>	<i>t ot</i>		<i>d ame</i>
<i>sh are</i>	<i>n ot</i>		
	<i>d ot</i>	<i>sh ow</i>	<i>sh orn</i>
<i>sh are</i>	<i>c ot</i>	<i>m ow</i>	<i>m orn</i>
<i>f are</i>	<i>g ot</i>	<i>l ow</i>	<i>t orn</i>
<i>m are</i>	<i>h ot</i>		<i>c orn</i>
<i>d are</i>		<i>t ow</i>	<i>b orn</i>
<i>c are</i>	<i>sh e</i>	<i>b ow</i>	<i>h orn</i>
<i>b are</i>	<i>m e</i>	<i>r ow</i>	<i>w orn</i>
<i>h are</i>	<i>b e</i>		
<i>p are</i>	<i>h e</i>	<i>sh one</i>	
		<i>l one</i>	
		<i>t one</i>	
		<i>b one</i>	

XVIII

New phonogram: *gr*.

Rapid card review.

gr is a compound consisting of the guttural *g* and the dental *r*. In combining these two sounds care should be taken not to introduce any vowel sound at the combination.

Pronounce slowly, separating into parts, *gr eat*.

Combine with sounds previously learned into:

<i>gr ind</i>	<i>gr ind</i>	<i>gr ow</i>	<i>gr im</i>	<i>gr ay</i>
<i>gr ow</i>	<i>k ind</i>	<i>m ow</i>	<i>d im</i>	<i>s ay</i>
<i>gr im</i>	<i>w ind</i>	<i>l ow</i>	<i>r im</i>	<i>m ay</i>
<i>gr ay</i>	<i>m ind</i>	<i>t ow</i>	<i>T im</i>	<i>l ay</i>
	<i>f ind</i>	<i>b ow</i>	<i>h im</i>	<i>d ay</i>
		<i>r ow</i>	<i>J im</i>	<i>b ay</i>
				<i>g ay</i>
				<i>r ay</i>
				<i>h ay</i>
				<i>p ay</i>
				<i>w ay</i>

XIX

New phonogram: *v*.

Rapid card review.

v is a labial sound formed by placing the lower lip against the upper teeth and breathing strongly through them. It is called a voice sound or a sonant.

Pronounce slowly, separating into parts, *v ery*.

Combine with sounds previously learned into:

<i>v ine</i>	<i>v im</i>	<i>v ie</i>	<i>r im</i>	<i>t ie</i>
<i>v ie</i>	<i>J im</i>	<i>l ie</i>	<i>T im</i>	<i>d ie</i>
<i>v ery</i>	<i>h im</i>		<i>d im</i>	<i>p ie</i>

XX

New phonograms: *pl*, *um*.

Rapid card review.

pl is a compound phonogram formed of the breathed or voiceless labial *p* and the voiced dental *l*. Care should be taken not to make a strong vowel value between the two sounds, *p* and *l*.

Pronounce slowly, separating into parts, *pl um*, *pl ay*, *s um*.

Combine with sounds previously learned into:

<i>pl um</i>	<i>pl ay</i>	<i>pl ot</i>	<i>pl um</i>
<i>pl ay</i>	<i>gr ay</i>	<i>sh ot</i>	<i>s um</i>
<i>pl ot</i>	<i>s ay</i>	<i>j ot</i>	<i>g um</i>
	<i>m ay</i>	<i>l ot</i>	
	<i>l ay</i>	<i>t ot</i>	
	<i>d ay</i>	<i>n ot</i>	
	<i>b ay</i>	<i>d ot</i>	
	<i>g ay</i>	<i>c ot</i>	
	<i>r ay</i>	<i>g ot</i>	
	<i>h ay</i>	<i>h ot</i>	
	<i>p ay</i>		
	<i>w ay</i>		

XXI

New phonograms: *tr*, *ee*.

Rapid card review.

tr is a compound phonogram formed by combining the voiceless or breath dental *t* with *r*.

Pronounce slowly, separating into parts, *tr ee*, *tr ay*, *tr ail*.

Combine with sounds previously learned into:

<i>tr ay</i>	<i>tr ot</i>	<i>tr ails</i>	<i>tr ack</i>
<i>gr ay</i>	<i>sh ot</i>	<i>t ails</i>	<i>p ack</i>
<i>s ay</i>	<i>j ot</i>	<i>f ails</i>	<i>s ack</i>
<i>m ay</i>	<i>l ot</i>	<i>s ails</i>	<i>l ack</i>
<i>l ay</i>	<i>t ot</i>	<i>m ails</i>	<i>t ack</i>
<i>d ay</i>	<i>n ot</i>	<i>n ails</i>	<i>b ack</i>
<i>b ay</i>	<i>d ot</i>	<i>r ails</i>	<i>r ack</i>
<i>g ay</i>	<i>c ot</i>	<i>h ails</i>	<i>J ack</i>
<i>r ay</i>	<i>g ot</i>		
<i>h ay</i>	<i>h ot</i>	<i>tr im</i>	<i>tr ee</i>
<i>p ay</i>		<i>gr im</i>	<i>tr ails</i>
<i>w ay</i>	<i>tr ee</i>	<i>d im</i>	<i>tr ot</i>
	<i>s ee</i>	<i>r im</i>	<i>tr im</i>
	<i>f ee</i>	<i>T im</i>	<i>tr ay</i>
	<i>w ee</i>	<i>h im</i>	<i>tr ack</i>
		<i>J im</i>	

XXII

New phonogram: *fr*.

Rapid card review.

fr is a compound phonogram formed by combining the voiceless or breathed labial *f* with *r*.

Pronounce slowly, separating into parts, *fr om*, *fr og*, *fr ame*, *fr ay*.

Combine with sounds previously learned, into:

<i>fr om</i>	<i>fr og</i>	<i>fr ame</i>	<i>fr et</i>	<i>fr ay</i>
<i>fr og</i>	<i>j og</i>	<i>sh ame</i>	<i>w et</i>	<i>s ay</i>
<i>fr ame</i>	<i>l og</i>	<i>g ame</i>	<i>s et</i>	<i>m ay</i>

<i>fr et</i>	<i>f og</i>	<i>c ame</i>	<i>m et</i>	<i>l ay</i>
<i>fr ay</i>	<i>d og</i>	<i>s ame</i>	<i>l et</i>	<i>d ay</i>
	<i>h og</i>	<i>l ame</i>	<i>n et</i>	<i>b ay</i>
		<i>t ame</i>	<i>b et</i>	<i>g ay</i>
		<i>n ame</i>	<i>g et</i>	<i>r ay</i>
		<i>f ame</i>	<i>p et</i>	<i>h ay</i>
		<i>d ame</i>		<i>p ay</i>
				<i>w ay</i>

XXIII

New phonograms: th, em.

Rapid card review.

th is a voiced dental sound formed by placing the tongue against the upper teeth and forcing the breath through them.

Pronounce slowly, separating into parts, *th ey*, *th em*, *th at*.

Combine with sounds previously learned, into:

<i>th em</i>	<i>th em</i>	<i>th at</i>	<i>th e</i>
<i>th at</i>	<i>h em</i>	<i>c at</i>	<i>b e</i>
<i>th ee</i>		<i>s at</i>	<i>h e</i>
<i>th e</i>		<i>m at</i>	<i>m e</i>
	<i>th ee</i>	<i>f at</i>	<i>sh e</i>
	<i>tr ee</i>	<i>t at</i>	
	<i>s ee</i>	<i>N at</i>	
	<i>f ee</i>	<i>r at</i>	
	<i>w ee</i>	<i>h at</i>	

XXIV

New phonograms: bl, ue.

Rapid card review.

bl is a compound phonogram formed by combining the voiced labial *b* with the voiced dental *l*.

Pronounce slowly, separating into parts, *bl ue*, *bl ow*, *bl ack*.

Combine with sounds previously learned, into:

<i>bl ue</i>	<i>bl ue</i>	<i>bl ind</i>	<i>bl ame</i>	<i>bl ot</i>
<i>bl ow</i>	<i>s ue</i>	<i>gr ind</i>	<i>g ame</i>	<i>sh ot</i>
<i>bl ack</i>	<i>d ue</i>	<i>k ind</i>	<i>c ame</i>	<i>j ot</i>

<i>bl ame</i>	<i>c ue</i>	<i>w ind</i>	<i>s ame</i>	<i>l ot</i>
<i>bl ind</i>	<i>h ue</i>	<i>m ind</i>	<i>l ame</i>	<i>t ot</i>
		<i>f ind</i>	<i>t ame</i>	<i>n ot</i>
<i>bl ack</i>			<i>n ame</i>	<i>d ot</i>
<i>p ack</i>	<i>bl ow</i>		<i>f ame</i>	<i>c ot</i>
<i>s ack</i>	<i>gr ow</i>		<i>d ame</i>	<i>g ot</i>
<i>l ack</i>	<i>m ow</i>	<i>sh ame</i>		<i>h ot</i>
<i>t ack</i>	<i>l ow</i>			<i>pl ot</i>
<i>b ack</i>	<i>t ow</i>			
<i>r ack</i>	<i>b ow</i>			
<i>J ack</i>	<i>r ow</i>			
<i>tr ack</i>				

XXV

New phonogram: st.

Rapid card review.

st is a compound phonogram formed by combining the voiceless dental *s* with the voiceless dental *t*.

Pronounce slowly, separating into parts, *st ayed*, *st one*, *st are*.

Combine with sounds previously learned, into:

<i>st one</i>	<i>st one</i>	<i>st are</i>	<i>st ow</i>
<i>st are</i>	<i>l one</i>	<i>m are</i>	<i>s ow</i>
<i>st ow</i>	<i>t one</i>	<i>f are</i>	<i>m ow</i>
<i>st ack</i>	<i>b one</i>	<i>d are</i>	<i>l ow</i>
<i>st ay</i>		<i>c are</i>	<i>t ow</i>
<i>st all</i>	<i>st em</i>	<i>b are</i>	<i>b ow</i>
<i>st ings</i>	<i>h em</i>	<i>r are</i>	<i>r ow</i>
<i>st eep</i>	<i>th em</i>	<i>h are</i>	<i>sh ow</i>
<i>st em</i>		<i>p are</i>	<i>gr ow</i>
		<i>sh are</i>	<i>bl ow</i>
<i>st ack</i>	<i>st ay</i>	<i>st all</i>	<i>st ings</i>
<i>bl ack</i>	<i>tr ay</i>	<i>f all</i>	<i>th ings</i>
<i>tr ack</i>	<i>gr ay</i>	<i>t all</i>	<i>s ings</i>
<i>p ack</i>	<i>s ay</i>	<i>c all</i>	<i>r ings</i>

<i>s ack</i>	<i>m ay</i>	<i>b all</i>	<i>k ings</i>
<i>l ack</i>	<i>l ay</i>	<i>h all</i>	<i>w ings</i>
<i>t ack</i>	<i>d ay</i>	<i>w all</i>	
<i>b ack</i>	<i>b ay</i>		
<i>r ack</i>	<i>g ay</i>	<i>st eep</i>	
<i>J ack</i>	<i>r ay</i>	<i>d eep</i>	
	<i>h ay</i>	<i>p eep</i>	
	<i>p ay</i>	<i>w eep</i>	
	<i>w ay</i>	<i>sh eep</i>	

XXVI

New phonogram: sl.

Rapid card review.

sl is a compound phonogram formed by combining the voiceless dental *s* with the voiced dental *l*.

Pronounce slowly, separating into parts, *sl ow*, *sl eepy*, *sl im*.

Combine with sounds previously learned, into:

<i>sl ay</i>	<i>sl im</i>	<i>sl im</i>	<i>sl ings</i>	<i>sl ow</i>
<i>st ay</i>	<i>sl ings</i>	<i>T im</i>	<i>s ings</i>	<i>s ow</i>
<i>tr ay</i>	<i>sl eep</i>	<i>d im</i>	<i>r ings</i>	<i>m ow</i>
<i>gr ay</i>	<i>sl ow</i>	<i>r im</i>	<i>w ings</i>	<i>l ow</i>
<i>s ay</i>		<i>h im</i>	<i>th ings</i>	<i>t ow</i>
<i>l ay</i>	<i>sl eep</i>	<i>J im</i>	<i>st ings</i>	<i>b ow</i>
<i>d ay</i>	<i>d eep</i>	<i>tr im</i>		<i>r ow</i>
<i>b ay</i>	<i>p eep</i>	<i>gr im</i>		<i>sh ow</i>
<i>g ay</i>	<i>w eep</i>	<i>v im</i>		<i>gr ow</i>
<i>r ay</i>	<i>sh eep</i>			<i>bl ow</i>
<i>h ay</i>	<i>st eep</i>			
<i>p ay</i>				
<i>w ay</i>				

XXVII

New phonograms: wh, en.

Rapid card review.

wh is a voiceless labial formed by rounding the lips, raising the base of the tongue and forcing the breath as in panting.

Pronounce slowly, separating into parts, *wh en*, *wh at*, *wh ey*.
Combine with sounds previously learned, into:

<i>wh en</i>	<i>wh en</i>	<i>wh im</i>
<i>wh im</i>	<i>m en</i>	<i>T im</i>
	<i>t en</i>	<i>d im</i>
	<i>d en</i>	<i>r im</i>
	<i>h en</i>	<i>h im</i>
	<i>p en</i>	<i>J im</i>
	<i>th en</i>	<i>tr im</i>
		<i>gr im</i>
		<i>v im</i>

XXVIII

New phonograms: fl, y, ew.

Rapid card review.

fl is a compound sound, consisting of the voiceless *f* combined with the voiced labial *l*. See III and IV for the manner in which these sounds are formed.

The long sound of *y* is like the long sound of *i*.

ew has the sound of long *ū*.

Pronounce slowly, separating into parts, *fl y*, *fl ew*, *fl at*.

Combine with sounds previously learned, into:

<i>fl y</i>	<i>fl y</i>	<i>fl ew</i>	<i>fl at</i>	<i>fl ails</i>
<i>fl at</i>	<i>m y</i>	<i>m ew</i>	<i>s at</i>	<i>s ails</i>
<i>fl ails</i>	<i>b y</i>	<i>f ew</i>	<i>m at</i>	<i>m ails</i>
<i>fl og</i>	<i>sh y</i>	<i>d ew</i>	<i>f at</i>	<i>f ails</i>
<i>fl are</i>	<i>fr y</i>	<i>n ew</i>	<i>N at</i>	<i>t ails</i>
<i>fl ow</i>	<i>pl y</i>	<i>h ew</i>	<i>c at</i>	<i>n ails</i>
<i>fl ay</i>	<i>th y</i>	<i>p ew</i>	<i>b at</i>	<i>b ails</i>
<i>fl ings</i>	<i>st y</i>	<i>bl ew</i>	<i>r at</i>	<i>r ails</i>
<i>fl ee</i>	<i>sl y</i>	<i>st ew</i>	<i>h at</i>	<i>h ails</i>
<i>fl ew</i>	<i>wh y</i>	<i>sl ew</i>	<i>th at</i>	<i>p ails</i>
			<i>sl at</i>	<i>j ails</i>
			<i>ch at</i>	

<i>fl og</i>	<i>fl ame</i>	<i>fl are</i>	<i>fl ay</i>	<i>fl ings</i>
<i>l og</i>	<i>s ame</i>	<i>m are</i>	<i>s ay</i>	<i>s ings</i>
<i>d og</i>	<i>l ame</i>	<i>f are</i>	<i>m ay</i>	<i>r ings</i>
<i>c og</i>	<i>f ame</i>	<i>t are</i>	<i>l ay</i>	<i>w ings</i>
<i>b og</i>	<i>t ame</i>	<i>d are</i>	<i>d ay</i>	<i>th ings</i>
<i>h og</i>	<i>n ame</i>	<i>c are</i>	<i>b ay</i>	<i>st ings</i>
<i>j og</i>	<i>d ame</i>	<i>b are</i>	<i>g ay</i>	<i>sl ings</i>
	<i>c ame</i>	<i>r are</i>	<i>r ay</i>	
	<i>g ame</i>		<i>h ay</i>	

<i>fl ee</i>	<i>sh ame</i>	<i>h are</i>	<i>p ay</i>	<i>fl ew</i>
<i>s ee</i>	<i>fr ame</i>	<i>p are</i>	<i>w ay</i>	<i>f ew</i>
<i>f ee</i>	<i>bl ame</i>	<i>w are</i>	<i>fr ay</i>	<i>d ew</i>
<i>w ee</i>		<i>sh are</i>	<i>gr ay</i>	<i>h ew</i>
<i>tr ee</i>		<i>st are</i>	<i>pl ay</i>	<i>m ew</i>
<i>fr ee</i>			<i>st ay</i>	<i>n ew</i>
<i>th ee</i>			<i>sl ay</i>	<i>p ew</i>
				<i>gr ew</i>
				<i>bl ew</i>
				<i>st ew</i>
				<i>sl ew</i>

XXIX

New phonograms: *ch*, *air*.

Rapid card review.

ch is a voiceless dental; it is a voiceless, or breathed sound. To form it the mouth is stretched or widened, the teeth are placed close together, and the tip of the tongue touches the roof of the mouth. The breath is forced through the part of the mouth where the tongue touches the palate.

Pronounce slowly, separating into parts, *ch air*, *ch at*, *ch um*.

Combine with sounds previously learned, into:

<i>ch air</i>	<i>ch air</i>	<i>ch at</i>	<i>ch um</i>	<i>ch ew</i>
<i>ch at</i>	<i>l air</i>	<i>s at</i>	<i>s um</i>	<i>f ew</i>
<i>ch um</i>	<i>f air</i>	<i>m at</i>	<i>g um</i>	<i>n ew</i>

h air
p air

f at
N at
c at
b at
r at
h at
th at
sl at
fl at

d ew
p ew
bl ew
st ew
sl ew
fl ew

XXX

New phonograms: *br*, *own*.

Rapid card review.

br is composed of the voiced labial *b* and the voiced dental *r*.

Pronounce slowly, separating into parts, *br own*, *br im*, *br ings*.

Combine with sounds previously learned, into:

<i>br own</i>	<i>br own</i>	<i>br ay</i>	<i>br im</i>	<i>br ings</i>
<i>br im</i>	<i>t own</i>	<i>s ay</i>	<i>T im</i>	<i>s ings</i>
<i>br ay</i>	<i>d own</i>	<i>m ay</i>	<i>d im</i>	<i>r ings</i>
<i>br ings</i>	<i>g own</i>	<i>l ay</i>	<i>r im</i>	<i>w ings</i>
<i>br ew</i>		<i>n ay</i>	<i>h im</i>	<i>th ings</i>
		<i>d ay</i>	<i>J im</i>	<i>st ings</i>
		<i>b ay</i>	<i>tr im</i>	<i>sl ings</i>
		<i>g ay</i>	<i>gr im</i>	<i>fl ings</i>
		<i>r ay</i>	<i>v im</i>	
		<i>h ay</i>	<i>sl im</i>	
		<i>p ay</i>	<i>wh im</i>	
		<i>w ay</i>		
		<i>tr ay</i>		
		<i>fr ay</i>		
		<i>gr ay</i>		
		<i>pl ay</i>		
		<i>st ay</i>		
		<i>sl ay</i>		
		<i>fl ay</i>		

XXXI

New phonogram: *y*.

Rapid card review.

y beginning a word is a voiced palatal. It is formed by raising the middle of the tongue toward the hard palate.

Pronounce slowly, separating into parts, *y ou*, *y es*, *y our*.

Combine with sounds previously learned, into:

<i>y ell</i>	<i>y ell</i>	<i>y et</i>	<i>y ew</i>	<i>y e</i>
<i>y et</i>	<i>s ell</i>	<i>s et</i>	<i>fl ew</i>	<i>h e</i>
<i>y ew</i>	<i>f ell</i>	<i>m et</i>	<i>sl ew</i>	<i>m e</i>
<i>y e</i>	<i>t ell</i>	<i>l et</i>	<i>st ew</i>	<i>b e</i>
	<i>N ell</i>	<i>b et</i>	<i>bl ew</i>	<i>sh e</i>
	<i>d ell</i>	<i>g et</i>	<i>m ew</i>	<i>th e</i>
	<i>b ell</i>	<i>j et</i>	<i>f ew</i>	
	<i>w ell</i>	<i>p et</i>	<i>d ew</i>	
	<i>sh ell</i>	<i>w et</i>	<i>h ew</i>	
		<i>fr et</i>	<i>p ew</i>	

XXXII

New phonograms: *kn*, *ows*.

Rapid card review.

kn has the *k* silent. The *n* is a voiced dental.

Pronounce slowly, separating into parts, *kn ows*.

Combine with sounds previously learned into:

<i>kn ot</i>	<i>kn ows</i>	<i>kn ell</i>	<i>kn ack</i>
<i>l ot</i>	<i>m ows</i>	<i>s ell</i>	<i>s ack</i>
<i>t ot</i>	<i>l ows</i>	<i>f ell</i>	<i>l ack</i>
<i>n ot</i>	<i>t ows</i>	<i>t ell</i>	<i>t ack</i>
<i>d ot</i>	<i>b ows</i>	<i>N ell</i>	<i>b ack</i>
<i>c ot</i>	<i>r ows</i>	<i>d ell</i>	<i>r ack</i>
<i>g ot</i>	<i>sh ows</i>	<i>b ell</i>	<i>h ack</i>
<i>h ot</i>	<i>gr ows</i>	<i>w ell</i>	<i>p ack</i>
<i>j ot</i>	<i>bl ows</i>	<i>sh ell</i>	<i>tr ack</i>
<i>p ot</i>	<i>st ows</i>	<i>y ell</i>	<i>bl ack</i>

<i>sh ot</i>	<i>fl ows</i>		<i>st ack</i>
<i>pl ot</i>		<i>kn ew</i>	<i>sl ack</i>
<i>bl ot</i>	<i>kn ee</i>	<i>fl ew</i>	
<i>sl ot</i>	<i>s ee</i>	<i>st ew</i>	
	<i>f ee</i>	<i>sl ew</i>	
<i>kn ows</i>	<i>w ee</i>	<i>bl ew</i>	
<i>kn ell</i>	<i>tr ee</i>	<i>m ew</i>	
<i>kn ack</i>	<i>fr ee</i>	<i>f ew</i>	
<i>kn ew</i>	<i>th ee</i>	<i>d ew</i>	
<i>kn ot</i>	<i>fl ee</i>	<i>h ew</i>	
<i>kn ee</i>		<i>p ew</i>	

XXXIII

New phonogram: *sp*.

Rapid card review.

sp is a compound sound formed by combining the voiceless dental *s* with the voiceless or stopped labial *p*.

Pronounce slowly, separating into parts, *sp ider*, *sp ell*, *sp ot*.

Combine with sounds previously learned into:

<i>sp ell</i>	<i>sp ell</i>	<i>sp are</i>	<i>sp ot</i>	<i>sp y</i>
<i>sp are</i>	<i>kn ell</i>	<i>m are</i>	<i>l ot</i>	<i>fl y</i>
<i>sp ot</i>	<i>s ell</i>	<i>f are</i>	<i>t ot</i>	<i>m y</i>
<i>sp y</i>	<i>f ell</i>	<i>d are</i>	<i>n ot</i>	<i>b y</i>
	<i>t ell</i>	<i>c are</i>	<i>d ot</i>	<i>sh y</i>
	<i>N ell</i>	<i>b are</i>	<i>c ot</i>	<i>fr y</i>
	<i>d ell</i>	<i>r are</i>	<i>g ot</i>	<i>pl y</i>
	<i>b ell</i>	<i>h are</i>	<i>h ot</i>	<i>th y</i>
	<i>w ell</i>	<i>p are</i>	<i>j ot</i>	<i>sl y</i>
	<i>sh ell</i>	<i>w are</i>	<i>p ot</i>	<i>wh y</i>
	<i>y ell</i>	<i>sh are</i>	<i>sh ot</i>	<i>sp y</i>
		<i>st are</i>	<i>pl ot</i>	
		<i>fl are</i>	<i>bl ot</i>	
			<i>sl ot</i>	
			<i>kn ot</i>	

XXXIV

New phonogram: *cr*.

Rapid card review.

cr is a compound sound formed by combining the voiceless guttural hard *c* (sound of *k*) with the voiced dental *r*.

Pronounce slowly, separating into parts, *cr own*, *cr eak*, *cr y*.

Combine with sounds previously learned into:

<i>cr own</i>	<i>cr own</i>	<i>cr ack</i>	<i>cr eep</i>	<i>cr y</i>	<i>cr ows</i>
<i>cr ack</i>	<i>br own</i>	<i>s ack</i>	<i>d eep</i>	<i>m y</i>	<i>s ows</i>
<i>cr eep</i>	<i>t own</i>	<i>t ack</i>	<i>p eep</i>	<i>b y</i>	<i>m ows</i>
<i>cr y</i>	<i>d own</i>	<i>b ack</i>	<i>w eep</i>	<i>sh y</i>	<i>l ows</i>
<i>cr ew</i>	<i>g own</i>	<i>r ack</i>	<i>sh eep</i>	<i>fr y</i>	<i>t ows</i>
<i>cr ows</i>	<i>fr own</i>	<i>J ack</i>	<i>st eep</i>	<i>pl y</i>	<i>b ows</i>
		<i>p ack</i>	<i>sl eep</i>	<i>th y</i>	<i>r ows</i>
	<i>cr ew</i>	<i>tr ack</i>		<i>st y</i>	<i>gr ows</i>
	<i>br ew</i>	<i>bl ack</i>		<i>sl y</i>	<i>bl ows</i>
		<i>st ack</i>		<i>wh y</i>	<i>st ows</i>
		<i>sl ack</i>		<i>fl y</i>	<i>fl ows</i>
		<i>wh ack</i>		<i>sp y</i>	<i>kn ows</i>
		<i>kn ack</i>			

XXXV

New phonogram: *thr*.

Rapid card review.

thr is a compound sound, formed by combining the voiceless dental *th* with the voiced dental *r*. In the *th* the tongue touches the upper teeth and the breath is forced through the teeth over the tongue.

Pronounce slowly, separating into parts, *thr ow*, *thr ew*, *thr ee*.

Combine with sounds previously learned into:

<i>thr one</i>	<i>thr one</i>	<i>thr ow</i>	<i>thr all</i>	<i>thr ows</i>
<i>thr ow</i>	<i>l one</i>	<i>s ow</i>	<i>f all</i>	<i>s ows</i>
<i>thr all</i>	<i>t one</i>	<i>m ow</i>	<i>t all</i>	<i>m ows</i>
<i>thr ee</i>	<i>c one</i>	<i>l ow</i>	<i>c all</i>	<i>l ows</i>

<i>thr ew</i>	<i>b one</i>	<i>t ow</i>	<i>b all</i>	<i>t ows</i>
<i>thr ows</i>		<i>b ow</i>	<i>h all</i>	<i>b ows</i>
	<i>thr ee</i>	<i>r ow</i>	<i>st all</i>	<i>r ows</i>
	<i>s ee</i>	<i>sh ow</i>		<i>sh ows</i>
	<i>f ee</i>	<i>gr ow</i>	<i>thr ew</i>	<i>gr ows</i>
	<i>w ee</i>	<i>bl ow</i>	<i>cr ew</i>	<i>bl ows</i>
	<i>tr ee</i>	<i>st ow</i>	<i>br ew</i>	<i>st ows</i>
	<i>fr ee</i>	<i>fl ow</i>		<i>fl ows</i>
	<i>th ee</i>	<i>kn ow</i>		<i>kn ows</i>
	<i>fl ee</i>	<i>cr ow</i>		<i>cr ows</i>
	<i>kn ee</i>			

XXXVI

New phonogram: ad.

Rapid card review.

Pronounce slowly, separating into parts, *h ad*, *b ad*.

Combine with sounds previously learned into:

s ad
m ad
l ad
b ad
p ad
sh ad

XXXVII

New phonograms: ill, ags.

Rapid card review.

Pronounce slowly, separating into parts, *b ags*, *w ill*, *J ill*, *t ill*.

Combine with sounds previously learned into:

s ill *b ags*
m ill *r ags*
f ill *w ags*
b ill *st ags*
r ill *fl ags*

h ill
J ill
p ill
w ill
st ill
ch ill
sp ill
thr ill

XXXVIII

New phonograms: *an*, *oy*.

Rapid card review.

Pronounce slowly, separating into parts, *N an*, *r an*, *p an*, *b oy*.

Combine with sounds previously learned into:

<i>m an</i>	<i>t oy</i>
<i>f an</i>	<i>c oy</i>
<i>t an</i>	<i>b oy</i>
<i>N an</i>	<i>R oy</i>
<i>D an</i>	<i>j oy</i>
<i>c an</i>	
<i>b an</i>	
<i>r an</i>	
<i>p an</i>	
<i>v an</i>	
<i>th an</i>	
<i>br an</i>	
<i>sp an</i>	

XXXIX

New phonograms: *ale*, *ey*.

Rapid card review.

Pronounce slowly, separating into parts, *wh ale*, *wh ey*.

Combine with sounds previously learned into:

<i>s ale</i>	<i>wh ey</i>
<i>m ale</i>	<i>th ey</i>

t ale
d ale
b ale
g ale
h ale
p ale
v ale
st ale
wh ale

XL

New phonograms: *ide, umb, ood.*

Rapid card review.

Pronounce slowly, separating into parts, *r ide, s ide, th umb, g ood.*

Combine with sounds previously learned into:

<i>s ide</i>	<i>th umb</i>	<i>g ood</i>
<i>t ide</i>	<i>m umb</i>	<i>h ood</i>
<i>b ide</i>	<i>d umb</i>	<i>st ood</i>
<i>r ide</i>	<i>cr umb</i>	
<i>h ide</i>		
<i>w ide</i>		
<i>sl ide</i>		
<i>ch ide</i>		
<i>br ide</i>		

XLI

New phonograms: *ave, out, ead.*

Rapid card review.

Pronounce slowly, separating into parts, *g ave, g out, br ead.*

Combine with sounds previously learned into:

<i>g ave</i>	<i>g out</i>	<i>br ead</i>
<i>s ave</i>	<i>p out</i>	<i>l ead</i>
<i>n ave</i>	<i>sh out</i>	<i>d ead</i>
<i>D ave</i>	<i>tr out</i>	<i>r ead</i>

<i>c ave</i>	<i>st out</i>	<i>h ead</i>
<i>g ave</i>	<i>sp out</i>	<i>tr ead</i>
<i>r ave</i>		<i>st ead</i>
<i>p ave</i>		<i>thr ead</i>
<i>w ave</i>		
<i>sh ave</i>		
<i>gr ave</i>		
<i>st ave</i>		
<i>br ave</i>		
<i>kn ave</i>		
<i>cr ave</i>		

XLII

New phonograms: *ould, ank, ound.*

Rapid card review.

Pronounce slowly, separating into parts, *c ould, th ank, f ound.*

Combine with sounds previously learned into:

<i>c ould</i>	<i>th ank</i>	<i>f ound</i>
<i>w ould</i>	<i>s ank</i>	<i>s ound</i>
<i>sh ould</i>	<i>t ank</i>	<i>m ound</i>
	<i>b ank</i>	<i>b ound</i>
	<i>r ank</i>	<i>r ound</i>
	<i>fr ank</i>	<i>h ound</i>
	<i>pl ank</i>	<i>p ound</i>
	<i>bl ank</i>	<i>w ound</i>
	<i>cr ank</i>	<i>gr ound</i>

XLIII

New phonograms: *ight, ump, un.*

Rapid card review.

Pronounce slowly, separating into parts, *Br ight, m ight, Fr ight, j ump, f un.*

Combine with sounds previously learned into:

<i>Br ight</i>	<i>j ump</i>	<i>f un</i>
<i>s ight</i>	<i>l ump</i>	<i>s un</i>

<i>m ight</i>	<i>b ump</i>	<i>b un</i>
<i>l ight</i>	<i>h ump</i>	<i>g un</i>
<i>t ight</i>	<i>j ump</i>	<i>r un</i>
<i>r ight</i>	<i>pl ump</i>	<i>p un</i>
<i>pl ight</i>	<i>th ump</i>	<i>sh un</i>
<i>bl ight</i>	<i>st ump</i>	<i>st un</i>
<i>fl ight</i>	<i>sl ump</i>	<i>sp un</i>
<i>n ight</i>		

XLIV

New phonograms: *ent, it, ig.*

Rapid card review.

Pronounce slowly, separating into parts, *w ent, b it, p ig.*

Combine with sounds previously learned into:

<i>w ent</i>	<i>b it</i>	<i>p ig</i>
<i>s ent</i>	<i>s it</i>	<i>f ig</i>
<i>l ent</i>	<i>m it</i>	<i>d ig</i>
<i>t ent</i>	<i>l it</i>	<i>b ig</i>
<i>d ent</i>	<i>f it</i>	<i>r ig</i>
<i>b ent</i>	<i>b it</i>	<i>w ig</i>
<i>r ent</i>	<i>h it</i>	
<i>p ent</i>	<i>p it</i>	
<i>r ent</i>	<i>w it</i>	
<i>sp ent</i>	<i>gr it</i>	
	<i>fl it</i>	
	<i>kn it</i>	

XLV

New phonograms: *ime, aste, atch.*

Rapid card review.

Pronounce slowly, separating into parts, *t ime, t aste, c atch.*

Combine with sounds previously learned into:

<i>t ime</i>	<i>t aste</i>	<i>c atch</i>
<i>l ime</i>	<i>b aste</i>	<i>m atch</i>
<i>d ime</i>	<i>h aste</i>	<i>l atch</i>

<i>gr ime</i>	<i>p aste</i>	<i>b atch</i>
<i>ch ime</i>	<i>w aste</i>	<i>h atch</i>
<i>cr ime</i>		<i>p atch</i>
		<i>th atch</i>

XLVI

New phonograms: ock, uck.

Rapid card review.

Pronounce slowly, separating into parts, *cl ock*, *str uck*.

Combine with sounds previously learned into:

<i>cl ock</i>	<i>str uck</i>	<i>cl ock</i>	<i>str uck</i>	<i>cl ot</i>
<i>cl ot</i>	<i>str ay</i>	<i>m ock</i>	<i>l uck</i>	<i>l ot</i>
<i>cl ay</i>	<i>str ings</i>	<i>l ock</i>	<i>d uck</i>	<i>t ot</i>
<i>cl ings</i>	<i>str ew</i>	<i>d ock</i>	<i>b uck</i>	<i>n ot</i>
<i>cl ew</i>	<i>str ide</i>	<i>r ock</i>	<i>tr uck</i>	<i>d ot</i>
<i>cl own</i>		<i>sh ock</i>	<i>pl uck</i>	<i>c ot</i>
<i>cl ad</i>		<i>fr ock</i>	<i>st uck</i>	<i>g ot</i>
<i>cl ime</i>	<i>cr ew</i>	<i>bl ock</i>		<i>h ot</i>
	<i>br ew</i>	<i>st ock</i>	<i>cl own</i>	<i>p ot</i>
<i>cl ay</i>	<i>thr ew</i>	<i>kn ock</i>	<i>t own</i>	<i>sh ot</i>
<i>s ay</i>			<i>d own</i>	<i>pl ot</i>
<i>m ay</i>	<i>cl ings</i>	<i>cl ew</i>	<i>g own</i>	<i>bl ot</i>
<i>b ay</i>	<i>s ings</i>	<i>fl ew</i>	<i>fr own</i>	<i>sl ot</i>
<i>n ay</i>	<i>r ings</i>	<i>sl ew</i>	<i>cr own</i>	<i>kn ot</i>
<i>d ay</i>	<i>w ings</i>	<i>st ew</i>		<i>sp ot</i>
<i>g ay</i>	<i>th ings</i>	<i>bl ew</i>	<i>str ings</i>	<i>cl ot</i>
<i>r ay</i>	<i>st ings</i>	<i>m ew</i>	<i>s ings</i>	
<i>h ay</i>	<i>fl ings</i>	<i>f ew</i>	<i>r ings</i>	<i>str ay</i>
<i>p ay</i>	<i>br ings</i>	<i>d ew</i>	<i>w ings</i>	<i>s ay</i>
<i>w ay</i>	<i>str ings</i>	<i>h ew</i>	<i>th ings</i>	<i>m ay</i>
<i>tr ay</i>		<i>p ew</i>	<i>st ings</i>	<i>l ay</i>
<i>gr ay</i>			<i>sl ings</i>	<i>d ay</i>
<i>pl ay</i>	<i>cl ad</i>	<i>cl ime</i>	<i>fl ings</i>	<i>b ay</i>
<i>st ay</i>	<i>s ad</i>	<i>t ime</i>	<i>br ings</i>	<i>g ay</i>
<i>sl ay</i>	<i>m ad</i>	<i>d ime</i>	<i>cl ings</i>	<i>r ay</i>

<i>fl ay</i>	<i>l ad</i>	<i>gr ime</i>		<i>h ay</i>
<i>br ay</i>	<i>b ad</i>	<i>ch ime</i>	<i>str ide</i>	<i>p ay</i>
	<i>h ad</i>	<i>cr ime</i>	<i>s ide</i>	<i>w ay</i>
	<i>p ad</i>		<i>t ide</i>	<i>tr ay</i>
	<i>sh ad</i>		<i>b ide</i>	<i>gr ay</i>
			<i>r ide</i>	<i>pl ay</i>
			<i>h ide</i>	<i>st ay</i>
			<i>w ide</i>	<i>sl ay</i>
			<i>sl ide</i>	<i>br ay</i>
			<i>ch ide</i>	<i>cl ay</i>
			<i>br ide</i>	

XLVII

New phonograms: *ade, ore, ine.*

Rapid card review.

Pronounce slowly, separating into parts, *m ade, m ore, f ine.*

Combine with sounds previously learned, into:

<i>m ade</i>	<i>m ore</i>	<i>f ine</i>	<i>th ine</i>
<i>f ade</i>	<i>s ore</i>	<i>l ine</i>	<i>wh ine</i>
<i>j ade</i>	<i>l ore</i>	<i>d ine</i>	<i>br ine</i>
<i>w ade</i>	<i>t ore</i>	<i>k ine</i>	<i>sp ine</i>
<i>sh ade</i>	<i>c ore</i>	<i>m ine</i>	
<i>tr ade</i>	<i>b ore</i>	<i>n ine</i>	
<i>gr ade</i>	<i>p ore</i>	<i>p ine</i>	
<i>bl ade</i>	<i>w ore</i>	<i>w ine</i>	
<i>sp ade</i>	<i>sh ore</i>	<i>sh ine</i>	
	<i>st ore</i>	<i>v ine</i>	

XLVIII

New phonograms: *ick, ain.*

Rapid card review.

Pronounce slowly, separating into parts, *st ick, pl ain.*

Combine with sounds previously learned into:

<i>st ick</i>	<i>pl ain</i>
<i>s ick</i>	<i>m ain</i>

<i>l ick</i>	<i>f ain</i>
<i>t ick</i>	<i>g ain</i>
<i>w ick</i>	<i>r ain</i>
<i>k ick</i>	<i>p ain</i>
<i>tr ick</i>	<i>tr ain</i>
<i>th ick</i>	<i>str ain</i>
<i>ch ick</i>	<i>gr ain</i>
<i>br ick</i>	<i>v ain</i>
<i>cl ick</i>	<i>st ain</i>
	<i>sl ain</i>
	<i>br ain</i>

XLIX

New phonograms: *ea*, *ean*.

Rapid card review.

Pronounce slowly, separating into parts, *t ea*, *l ean*.

Combine with words previously learned into:

<i>t ea</i>	<i>l ean</i>
<i>s ea</i>	<i>m ean</i>
<i>l ea</i>	<i>b ean</i>
	<i>cl ean</i>

L

New phonograms: *oke*, *een*, *ane*.

Rapid card review.

Pronounce slowly, separating into parts, *br oke*, *gr een*, *l ane*

Combine with words previously learned into:

<i>br oke</i>	<i>gr een</i>	<i>l ane</i>
<i>j oke</i>	<i>s een</i>	<i>s ane</i>
<i>p oke</i>	<i>k een</i>	<i>m ane</i>
<i>w oke</i>	<i>sh een</i>	<i>p ane</i>
<i>ch oke</i>		<i>w ane</i>
<i>y oke</i>		<i>v ane</i>
<i>sp oke</i>		<i>cr ane</i>
<i>str oke</i>		

LI

New phonograms: oon, uch, aught.

Rapid card review.

Pronounce slowly, separating into parts: *sp oon*, *s uch*, *c aught*.

Combine and compare:

<i>sp oon</i>	<i>s uch</i>	<i>c aught</i>
<i>s oon</i>	<i>m uch</i>	<i>t aught</i>
<i>m oon</i>		<i>n aught</i>
<i>n oon</i>		
<i>cr oon</i>		

LII

New phonograms: ing, ling.

Rapid card review.

Pronounce slowly, separating into parts, *fish ing*, *dump ling*.

Combine and compare:

<i>fish ing</i>	<i>dump ling</i>
<i>look ing</i>	<i>tumb ling</i>
<i>stock ing</i>	

LIII

New phonograms: ly, y, ty.

Rapid card review.

Pronounce slowly, separating into parts, *sil ly*, *sleep y*, *Hump ty*.

Combine and compare:

<i>sil ly</i>	<i>sleep y</i>	<i>Hump ty</i>
<i>sound ly</i>	<i>Marger y</i>	<i>Dump ty</i>
		<i>Jigge ty</i>

LIV

New phonograms: er, der, ter.

Rapid card review.

Pronounce slowly, separating into parts, *fast er, un der, wa ter*.
Combine and compare:

<i>fast er</i>	<i>un der</i>	<i>wa ter</i>
<i>corn er</i>	<i>wan der</i>	<i>af ter</i>
<i>Horn er</i>	<i>spi der</i>	<i>mas ter</i>
<i>oth er</i>	<i>gan der</i>	
<i>moth er</i>		
<i>grandmoth er</i>		
<i>togeth er</i>		
<i>roost er</i>		
<i>Tink er</i>		

LV

New phonograms: *ket, ret*.

Rapid card review.

Pronounce slowly, separating into parts, *mar ket, gar ret*.

Compare: *mar ket gar ret*

LVI

New phonograms: *ā, ă, a, â*.

Rapid card review.

Pronounce slowly, separating into parts, *s ails, b ag, f all, h are*.

Compare:

<i>s ails</i>	<i>s ame</i>	<i>b ag</i>	<i>f all</i>	<i>h are</i>
<i>g ain</i>	<i>s ay</i>	<i>m at</i>	<i>b all</i>	<i>b are</i>
	<i>s ale</i>	<i>s ad</i>	<i>c all</i>	<i>c are</i>
	<i>w aste</i>	<i>m an</i>	<i>h all</i>	<i>d are</i>
	<i>m ade</i>	<i>s ank</i>	<i>t all</i>	<i>r are</i>
	<i>l ane</i>	<i>c atch</i>	<i>w all</i>	<i>w are</i>

LVII

New phonograms: ē, ee, ě, ě̃, ê, ẹ.

Rapid card review.

Pronounce slowly, separating into parts, *m e, tr ee, g et, h er, th ere, th ey.*

Compare:

<i>m e</i>	<i>s ee</i>	<i>g et</i>	<i>h er</i>	<i>th ere</i>
<i>h e</i>	<i>tr ee</i>	<i>th em</i>	<i>Horn er</i>	<i>wh ere</i>
<i>sh e</i>	<i>sh eep</i>	<i>m en</i>	<i>Tink er</i>	
	<i>gr een</i>	<i>s ent</i>	<i>oth er</i>	<i>th ey</i>
	<i>f ee</i>		<i>moth er</i>	<i>wh ey</i>
	<i>w ee</i>			

LVIII

New phonograms: ī, ĭ, ĭ̃.

Rapid card review.

Pronounce slowly, separating into parts, *f ind, d id, b ird.*

Compare:

<i>f ind</i>	<i>d id</i>	<i>b ird</i>
<i>r ide</i>	<i>d im</i>	<i>th ird</i>
<i>m ight</i>	<i>m ill</i>	
<i>t ime</i>	<i>b it</i>	
<i>f ine</i>	<i>p ig</i>	
	<i>st ick</i>	

LIX

New phonograms: ō, ǒ, ô, ȯ.

Rapid card review.

Pronounce slowly, separating into parts, *g o, s o; n ot, g or, n or; d o.*

Compare:

<i>g o</i>	<i>n ot</i>	<i>n or</i>	<i>d o</i>
<i>s o</i>	<i>g ot</i>	<i>f or</i>	<i>t o</i>
<i>n o</i>	<i>t op</i>		<i>wh o</i>
<i>bl ow</i>	<i>r ock</i>		
<i>r ow</i>			

LX

New phonograms: u, ũ, ʊ.

Rapid card review.

Pronounce slowly, separating into parts, *M uf fet, f ull, u sed.*

Compare:

<i>u sed</i>	<i>M uf fet</i>	<i>f ull</i>
	<i>t uf fet</i>	<i>p ulled</i>
	<i>up</i>	
	<i>us</i>	
	<i>b ut</i>	

PHONOGRAMS

INITIALS

<i>b</i>	<i>bl</i>	<i>thr</i>
<i>c</i>	<i>br</i>	<i>v</i>
<i>d</i>	<i>ch</i>	<i>w</i>
<i>f</i>	<i>cr</i>	<i>wh</i>
<i>g</i>	<i>fl</i>	<i>y</i>
<i>h</i>	<i>fr</i>	
<i>j</i>	<i>gr</i>	
<i>k</i>	<i>kn</i>	
<i>l</i>	<i>pl</i>	
<i>m</i>	<i>sh</i>	
<i>n</i>	<i>sl</i>	
<i>p</i>	<i>sp</i>	
<i>r</i>	<i>st</i>	
<i>s</i>	<i>th</i>	
<i>t</i>	<i>tr</i>	

STEMS

<i>ack</i>	<i>atch</i>	<i>ick</i>	<i>ot</i>
<i>ad</i>	<i>aught</i>	<i>id</i>	<i>ould</i>
<i>ade</i>	<i>ave</i>	<i>ide</i>	<i>ound</i>

<i>ags</i>	<i>ay</i>	<i>ie</i>	<i>out</i>
<i>ails</i>	<i>e</i>	<i>ig</i>	<i>ow</i>
<i>ain</i>	<i>ea</i>	<i>ight</i>	<i>own</i>
<i>air</i>	<i>ead</i>	<i>ill</i>	<i>ows</i>
<i>ale</i>	<i>ean</i>	<i>im</i>	<i>oy</i>
<i>all</i>	<i>ee</i>	<i>ime</i>	<i>ret</i>
<i>ame</i>	<i>een</i>	<i>ind</i>	<i>uch</i>
<i>an</i>	<i>cep</i>	<i>ings</i>	<i>uck</i>
<i>ane</i>	<i>ell</i>	<i>ine</i>	<i>ue</i>
<i>ank</i>	<i>em</i>	<i>it</i>	<i>um</i>
<i>are</i>	<i>en</i>	<i>oast</i>	<i>umb</i>
<i>aste</i>	<i>ent</i>	<i>ock</i>	<i>ump</i>
<i>at</i>	<i>et</i>	<i>og</i>	<i>un</i>
	<i>ew</i>	<i>oke</i>	<i>y</i>
	<i>ey</i>	<i>one</i>	
		<i>ood</i>	
		<i>oon</i>	
		<i>ore</i>	
		<i>orn</i>	
		<i>ost</i>	

ENDINGS

<i>er</i>	<i>ling</i>
<i>der</i>	<i>ly</i>
<i>ing</i>	<i>ty</i>
<i>ket</i>	<i>y</i>

WORD LIST

- | | | |
|--|---|---|
| <p>p. 2, a
tumble
down
the</p> <p>p. 3, the
cat
cupboard</p> <p>p. 4, and
is
in</p> <p>p. 5, can't
see
me</p> <p>p. 7, little
Jack Horner
sat
corner</p> <p>p. 8, eating
Christmas
pie
he</p> <p>p. 9, plum
put
his
thumb
pulled
out</p> | <p>p. 10, I
am
said
was
it
my</p> <p>p. 11, what
great
boy</p> <p>p. 13, Miss Muffet
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tuffet
curds
whey</p> <p>p. 14, spider
came
frightened</p> <p>p. 15, her
beside
away
sitting</p> <p>p. 17, old
Mother Hubbard
went
to
had
dog
bow-wow</p> | <p>p. 18, poor
hungry
get
bone
bare
will
she</p> <p>p. 19, when
got
there
so
none
but</p> <p>pp. 20-22, Review</p> <p>p. 24, Bo-Peep
has
lost
sheep
are</p> <p>p. 25, find
tell
where
they
him</p> <p>p. 26, come
home
them
alone
you</p> |
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p. 27, let
wagging
their
tails
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p. 38, tit-tat-toe
row
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horses
men
could
again
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says

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day
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two

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London
Queen

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your
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p. 31, did
mouse
under
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do

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haystack
soon
no one
asleep
by

pp. 49-51, Review

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Jack Sprat's
very
big
lean
fat
wag
tail

p. 32, ding-dong
bell
well
who
Tommy Lin
Johnny Stout

p. 43, sheep's
cow's
way
mind
fast

p. 53, can

p. 33, peek-a-boo
hiding
girl
good
from

p. 45, Humpty Dumpty
wall
go
not
fall
back
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p. 70, fiddlestick
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p. 71, play
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p. 72, pail
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- p. 90, hay
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- p. 91, field
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- p. 92, dickory-
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- p. 93, four
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caught
alive
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- pp. 94-97, Review
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would
through
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- p. 101, wanted
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- p. 102, Margery Daw
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work
faster
- p. 103, King Cole
merry
soul
called
pipe
bowl
fiddlers
- p. 105, coat
warm
don't
hurt
harm
- p. 106, fire
sit
nice
food
- p. 107, baby
likes
ball
cradle
runs
- p. 108, rock-a-by
top
wind
blows
rock
shakes
sings
- p. 109, ships
sailing
New Year's
think
pretty
girls
- pp. 110-117, Review

p. 118, apple
bird
hid

p. 119, egg
nest
flower
loved
best
used

p. 119, keep
ivy
green
high

p. 120, gold
ate
our
orchard
pear

p. 121, woke
while
kite
sky
uncle
violet

p. 122, work
small
zero
nothing

PART III

FIRST READER: SECOND HALF-YEAR

GENERAL

Before the pupil takes up the **FIRST READER**, he should have completed the **PRIMER**, and gained some ability to read for himself. He should be able to recognize at sight at least four hundred words, and to pronounce many more by applying his knowledge of the phonograms. If the **MANUAL** for the **PRIMER** has been followed, these phonograms have been derived from words the pupils have been able to recognize as wholes. If the phonic exercises have been carefully given the pupil ought to be able to pronounce several hundred words. These will serve as a key to the pronunciation of most of the words he will be called upon to recognize. Furthermore, the character of the content and the manner of its presentation ought to have enabled the pupil not merely to pronounce words, but to group them in sentences so as to grasp the thought.

The **FIRST READER** continues the method begun in the **PRIMER**. Nursery rhymes are succeeded by fables, folk tales, fairy tales, nature stories, and easy verse. On the words used in the **PRIMER** as a foundation the child's vocabulary is gradually built up. The work of the second half-year will, of course, proceed more rapidly than that of the first half-year, for the children should have acquired greater

reading power. The teacher must not on this account relax her efforts. No reading lesson should be taken up without careful preparation on the teacher's part. The attention of the children should be called to all the new words and their meaning explained. The content of the story should then be dwelt on so as to rouse the interest of the children and make them eager to read it.

In taking up the reading lesson in detail, the teacher should make sure by questioning that the thought of each sentence is clear to the pupils. After the lesson has been read the children should be encouraged to tell the story in their own words.

Wherever possible, dramatization should be employed. With a little encouragement children will "play out" easy stories. Several stories in the **FIRST READER** are in dramatic form. These will serve as models for the teacher in assisting the children to dramatize the selections in the book. Such stories as "Red Riding Hood," "The Three Bears," "How the Bear Lost His Tail," and "Why the Sea is Salt" are full of dramatic interest and lend themselves easily to dramatization.

"The Mulberry Bush" is an old game that little children love to play.

When taking up the nature stories, "Billy's Lesson" and "How Peter Rabbit Ran Away," the teacher should not miss the opportunity afforded for giving brief talks on the habits of the squirrel and the rabbit. Such talks will not only increase the pleasure of the children in the reading lesson, but will rouse their interest in nature subjects generally.

PHONIC EXERCISES

I

Phonograms: *op, ook.*

Rapid card review of previous lesson.

Pronounce slowly, separating into parts, *st op, sh ook.*

Combine with sounds previously learned into:

<i>st op</i>	<i>sh ook</i>
<i>m op</i>	<i>b ook</i>
<i>p op</i>	<i>c ook</i>
<i>t op</i>	<i>h ook</i>
<i>ch op</i>	<i>l ook</i>
<i>cr op</i>	<i>n ook</i>
<i>sh op</i>	<i>t ook</i>
	<i>br ook</i>

II

Phonograms: *ake, ats.*

Rapid card review of previous lesson.

Pronounce slowly, separating into parts, *t ake, h ats*

<i>t ake</i>	<i>h ats</i>
<i>b ake</i>	<i>b ats</i>
<i>c ake</i>	<i>c ats</i>
<i>l ake</i>	<i>m ats</i>
<i>m ake</i>	<i>p ats</i>
<i>r ake</i>	<i>r ats</i>
<i>s ake</i>	<i>v ats</i>
<i>w ake</i>	<i>ch ats</i>
<i>br ake</i>	<i>fl ats</i>
<i>fl ake</i>	<i>sl ats</i>
<i>sh ake</i>	
<i>st ake</i>	

III

Phonograms: ox, ask, ed.

Rapid card review of previous lessons.

Pronounce slowly, *f ox, ask, ask ed.*

Combine with sounds previously learned into:

<i>f ox</i>	<i>ask</i>	<i>ask ed</i>
<i>b ox</i>	<i>b ask</i>	<i>pull ed</i>
<i>f ox y</i>	<i>c ask</i>	<i>frighten ed</i>
	<i>m ask</i>	<i>stay ed</i>
	<i>t ask</i>	<i>laugh ed</i>
		<i>call ed*</i>

IV

Phonograms: ars, ink.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *st ars, tw inkling.*

<i>st ars</i>	<i>tw ink(ling)</i>
<i>b ars</i>	<i>l ink</i>
<i>c ars</i>	<i>m ink</i>
<i>j ars</i>	<i>p ink</i>
<i>m ars</i>	<i>r ink</i>
<i>sp ars</i>	<i>s ink</i>
	<i>w ink</i>
	<i>bl ink</i>
	<i>br ink</i>
	<i>th ink</i>

V

Phonograms: ard, ears, old.

Rapid card review of previous lessons.

Pronounce slowly, *h ard, ears, t old.*

* In separating and combining phonograms, the teacher should be careful to have the sounds blend one into another, and not to pronounce the word incorrectly by adding to the number of syllables. Thus, "asked" has several sounds, but only one syllable, the separate sounds blending as

(a s) k ed.

Combine with sounds previously learned into:

<i>h ard</i>	<i>e ars</i>	<i>t old</i>
<i>b ard</i>	<i>d ears</i>	<i>b old</i>
<i>c ard</i>	<i>f ears</i>	<i>c old</i>
<i>l ard</i>	<i>h ears</i>	<i>f old</i>
<i>y ard</i>	<i>r ears</i>	<i>g old</i>
	<i>t ears</i>	<i>h old</i>
	<i>y ears</i>	<i>s old</i>
	<i>sh ears</i>	

VI

Phonograms: *unch, ike, ies, dr, cl, ose.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *l unch, l ike, l ies, dr ive, cl ose.*

<i>l unch</i>	<i>l ike</i>	<i>l ies</i>	<i>dr ive</i>
<i>b unch</i>	<i>d ike</i>	<i>p ies</i>	<i>dr ags</i>
	<i>p ike</i>	<i>t ies</i>	<i>dr ain</i>
<i>cl ose</i>	<i>sp ike</i>	<i>cr ies</i>	<i>dr ank</i>
<i>cl ay</i>		<i>fl ies</i>	<i>dr ead</i>
<i>cl ean</i>	<i>cl ose</i>	<i>sp ies</i>	<i>dr ill</i>
<i>cl ick</i>	<i>h ose</i>	<i>tr ies</i>	<i>dr um</i>
<i>cl ime</i>	<i>p ose</i>		
<i>cl ing</i>	<i>r ose</i>		
<i>cl ings</i>	<i>ch ose</i>		
<i>cl ock</i>	<i>th ose</i>		
<i>cl og</i>			
<i>cl oy</i>			
<i>cl ue</i>			
<i>cl ump</i>			

VII

Phonograms: *ole, ence, qu, eer.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *st ole, f ence, qu eer.*

Combine with sounds previously learned into:

<i>st ole</i>	<i>f ence</i>	<i>qu eer</i>	<i>qu eer</i>
<i>h ole</i>	<i>h ence</i>	<i>qu ack</i>	<i>d eer</i>
<i>m ole</i>	<i>p ence</i>	<i>qu ails</i>	<i>j eer</i>
<i>p ole</i>	<i>th ence</i>	<i>qu ill</i>	<i>l eer</i>
	<i>wh ence</i>	<i>qu ick</i>	<i>p eer</i>
			<i>ch eer</i>
			<i>st eer</i>

VIII

Phonograms: *ilk, ought, eat, esh, arm.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *m ilk, th ought, m eat, fr esh, f arm.*

Combine with sounds previously learned into:

<i>m ilk</i>	<i>th ought</i>	<i>m eat</i>	<i>fr esh</i>	<i>f arm</i>
<i>s ilk</i>	<i>b ought</i>	<i>b eat</i>	<i>m esh</i>	<i>h arm</i>
	<i>f ought</i>	<i>h eat</i>	<i>fl esh</i>	<i>ch arm</i>
	<i>s ought</i>	<i>n eat</i>		
		<i>s eat</i>		
		<i>ch eat</i>		

IX

Phonograms: *squ, uts, eaves, ile.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *squ ir rel, n uts, l eaves, wh ile.*

Combine with sounds previously learned into:

<i>squ ir rel</i>	<i>n uts</i>	<i>l eaves</i>	<i>wh ile</i>
<i>squ all</i>	<i>c uts</i>	<i>h eaves</i>	<i>f ile</i>
<i>squ are</i>	<i>r uts</i>	<i>w eaves</i>	<i>m ile</i>
	<i>sh uts</i>		<i>p ile</i>
			<i>t ile</i>
			<i>v ile</i>
			<i>st ile</i>

X

Phonograms: *elt, pr.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *f elt, pr ess ed.**

Combine with sounds previously learned into:

<i>f elt</i>	<i>pr ank</i>
<i>b elt</i>	<i>pr ay</i>
<i>m elt</i>	<i>pr ide</i>
<i>p elt</i>	<i>pr ime</i>
<i>w elt</i>	<i>pr ies</i>
	<i>pr op</i>

XI

Phonograms: *ish, oat.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *w ish, b oat.*

Combine with sounds previously learned into:

<i>w ish</i>	<i>b oat</i>
<i>d ish</i>	<i>c oat</i>
<i>f ish</i>	<i>g oat</i>
	<i>fl oat</i>

XII

Phonograms: *ed, eal, oose, ant, self, our.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *r ed, r eal ly, g oose, pl ant, her self, fl our.*

Combine with sounds previously learned into:

<i>r ed</i>	<i>r eal (ly)</i>	<i>g oose</i>	<i>pl ant</i>
<i>b ed</i>	<i>d eal</i>	<i>l oose</i>	<i>ch ant</i>
<i>f ed</i>	<i>h eal</i>	<i>m oose</i>	<i>gr ant</i>
<i>l ed</i>	<i>m eal</i>		<i>sl ant</i>

* See note, p. 65.

<i>N ed</i>	<i>s eal</i>	<i>her self</i>	
<i>T ed</i>	<i>v eal</i>	<i>him self</i>	<i>fl our</i>
<i>w ed</i>	<i>w eal</i>	<i>my self</i>	<i>h our</i>
<i>sh ed</i>	<i>st eal</i>		<i>s our</i>
<i>bl ed</i>			
<i>fl ed</i>			
<i>sl ed</i>			

XIII

Phonograms: *eed, ace, url, eel, ept, ass.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *f eed ing, pl ace, c url, wh eel, k ept, gr ass.*

Combine with sounds previously learned into:

<i>f eed (ing)</i>	<i>pl ace</i>	<i>c url</i>	<i>wh eel</i>
<i>d eed</i>	<i>f ace</i>	<i>f url</i>	<i>f eel</i>
<i>h eed</i>	<i>l ace</i>	<i>h url</i>	<i>h eel</i>
<i>n eed</i>	<i>p ace</i>	<i>ch url</i>	<i>p eel</i>
<i>r eed</i>	<i>r ace</i>		<i>r eel</i>
<i>s eed</i>	<i>br ace</i>	<i>gr ass</i>	
<i>w eed</i>	<i>gr ace</i>	<i>b ass</i>	<i>k ept</i>
<i>bl eed</i>	<i>sp ace</i>	<i>l ass</i>	<i>w ept</i>
<i>cr eed</i>	<i>tr ace</i>	<i>m ass</i>	<i>cr ept</i>
<i>fr eed</i>		<i>p ass</i>	<i>sl ept</i>
<i>st eed</i>		<i>br ass</i>	
		<i>cl ass</i>	

XIV

Phonograms: *est, its, ong.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *qu eer est, s its, l ong.*

Combine with sounds previously learned into:

<i>(qu eer) est</i>	<i>s its</i>	<i>l ong</i>
<i>b est</i>	<i>b its</i>	<i>d ong</i>

<i>j est</i>	<i>f its</i>	<i>g ong</i>
<i>l est</i>	<i>h its</i>	<i>s ong</i>
<i>n est</i>	<i>m its</i>	<i>pr ong</i>
<i>p est</i>	<i>p its</i>	<i>th ong</i>
<i>r est</i>	<i>w its</i>	
<i>t est</i>	<i>fl its</i>	
<i>v est</i>	<i>kn its</i>	
<i>w est</i>	<i>sl its</i>	
<i>bl est</i>		
<i>ch est</i>		
<i>cr est</i>		
<i>qu est</i>		

XV

Phonograms: *eg, ust, ang, uch, ost, oom.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *l eg, saw dust, b ang, m uch, m ost, r oom.*

<i>l eg</i>	(<i>saw</i>) <i>d ust</i>	<i>b ang</i>	<i>m uch</i>
<i>b eg</i>	<i>g ust</i>	<i>g ang</i>	<i>s uch</i>
<i>p eg</i>	<i>m ust</i>	<i>h ang</i>	
<i>dr eg</i>	<i>r ust</i>	<i>p ang</i>	<i>m ost</i>
	<i>cr ust</i>	<i>r ang</i>	<i>h ost</i>
<i>r oom</i>	<i>thr ust</i>	<i>s ang</i>	<i>p ost</i>
<i>b oom</i>	<i>tr ust</i>	<i>cl ang</i>	
<i>d oom</i>			
<i>l oom</i>			
<i>bl oom</i>			
<i>br oom</i>			
<i>gr oom</i>			

XVI

Phonograms: *oak, gl, alk.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *cl oak, t alk, gl ad.*

Combine with sounds previously learned into:

<i>cl oak</i>	<i>gl ad</i>	<i>t alk</i>
<i>s oak</i>	<i>gl ade</i>	<i>w alk</i>
<i>cr oak</i>	<i>gl are</i>	<i>ch alk</i>
	<i>gl eam</i>	<i>st alk</i>
	<i>gl ean</i>	
	<i>gl en</i>	
	<i>gl ass</i>	
	<i>gl ee</i>	
	<i>gl oat</i>	
	<i>gl oom</i>	
	<i>gl ow</i>	
	<i>gl ue</i>	
	<i>gl um</i>	

XVII

Phonograms: *aid*, *ich*, *ool*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *l aid*, *r ich*, *f ool*.

Combine with sounds previously learned into:

<i>l aid</i>	<i>r ich</i>	<i>f ool</i>
<i>m aid</i>	<i>wh ich</i>	<i>c ool</i>
<i>p aid</i>		<i>p ool</i>
<i>r aid</i>		<i>t ool</i>
<i>br aid</i>		<i>st ool</i>
<i>a fr aid</i>		

XVIII

Phonograms: *ext*, *ast*, *eam*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *n ext*, *l ast*, *dr eam ed*.

Combine with sounds previously learned into:

<i>n ext</i>	<i>l ast</i>	<i>dr eam (ed)*</i>
<i>t ext</i>	<i>c ast</i>	<i>b eam</i>
	<i>f ast</i>	<i>r eam</i>
	<i>m ast</i>	<i>s eam</i>
	<i>p ast</i>	<i>t eam</i>
	<i>bl ast</i>	<i>cr eam</i>
		<i>st eam</i>

* See note, p. 65.

XIX

Phonograms: *each, ie, airs, up.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *each, l ie, up, st airs.*

Combine with sounds previously learned into:

<i>each</i>	<i>l ie</i>	<i>up</i>	<i>st airs</i>
<i>b each</i>	<i>d ie</i>	<i>c up</i>	<i>f airs</i>
<i>p each</i>	<i>p ie</i>	<i>p up</i>	<i>h airs</i>
<i>r each</i>	<i>t ie</i>	<i>s up</i>	<i>p airs</i>
<i>t each</i>	<i>v ie</i>		<i>ch airs</i>
<i>bl each</i>			
<i>br each</i>			
<i>pr each</i>			

XX

Phonograms: *inds, ough, arks.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *m inds, en ough, foot m arks.*

Combine with sounds previously learned into:

<i>m inds</i>	<i>en ough</i>	(foot) <i>m arks</i>
<i>b inds</i>	<i>r ough</i>	<i>b arks</i>
<i>f inds</i>		<i>h arks</i>
<i>r inds</i>		<i>l arks</i>
<i>w inds</i>		<i>p arks</i>
<i>bl inds</i>		<i>sh arks</i>
		<i>sp arks</i>

XXI

Phonograms: *ues, end, scr, urch, ub.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *T ues day, m end, scr ub, ch urch.*

Combine with sounds previously learned into:

<i>T ues (day)</i>	<i>m end</i>	<i>scr ub</i>	<i>scr ub</i>	<i>ch urch</i>
<i>d ues</i>	<i>b end</i>	<i>h ub</i>	<i>scr atch</i>	<i>l urch</i>
<i>h ues</i>	<i>l end</i>	<i>t ub</i>	<i>scr ew</i>	
<i>s ues</i>	<i>s end</i>	<i>cl ub</i>	<i>scr eam</i>	
<i>gl ues</i>	<i>t end</i>	<i>gr ub</i>	<i>scr im</i>	
	<i>w end</i>	<i>st ub</i>		
	<i>tr end</i>			

XXII

Phonograms: *and*, *arms*, *sm*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *st and*, *arms*, *sm all er*.

Combine with sounds previously learned into:

<i>st and</i>	<i>arms</i>	<i>sm all (er)</i>
<i>b and</i>	<i>h arms</i>	<i>sm ell</i>
<i>h and</i>	<i>(a)l arms</i>	<i>sm elt</i>
<i>l and</i>		<i>sm ile</i>
<i>s and</i>		<i>sm oke</i>
<i>bl and</i>		<i>sm ears</i>
<i>gr and</i>		
<i>st and</i>		

XXIII

Phonograms: *ird*, *urn*, *sw*, *eap*, *ash*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *b ird*, *b urn*, *sw eeps*, *ash h eap*.

Combine with sounds previously learned into:

<i>b ird</i>	<i>b urn</i>	<i>sw eeps</i>	<i>ash</i>
<i>th ird</i>	<i>t urn</i>	<i>sw ay</i>	<i>c ash</i>

	<i>ch urn</i>	<i>sw ell</i>	<i>d ash</i>
		<i>sw im</i>	<i>h ash</i>
		<i>sw ine</i>	<i>l ash</i>
(<i>ash</i>) <i>h eap</i>		<i>sw ings</i>	<i>r ash</i>
<i>l eap</i>		<i>sw ore</i>	<i>s ash</i>
<i>r eap</i>			<i>fl ash</i>
			<i>sl ash</i>
			<i>sm ash</i>
			<i>thr ash</i>
			<i>tr ash</i>

XXIV

Phonograms: *eak*, *owe*, *ed*, *s*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *cr eak*, *cr eak s*, *fl ow ed*.

Combine with sounds previously learned into:

<i>cr eak</i>	<i>creak s</i>	<i>fl ow ed*</i>
<i>b eak</i>	<i>bear s</i>	<i>l ow ed</i>
<i>l eak</i>	<i>burn s</i>	<i>m ow ed</i>
<i>p eak</i>	<i>broom s</i>	<i>r ow ed</i>
<i>w eak</i>	<i>stick s</i>	<i>gl ow ed</i>
<i>bl eak</i>	<i>sweep s</i>	<i>st ow ed</i>
<i>sp eak</i>		
<i>squ eak</i>		

XXV

Phonograms: *ise*, *d*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *w ise*, *close d*.

Combine with sounds previously learned into:

<i>w ise</i>	<i>close d</i>
<i>r ise</i>	<i>lie d</i>

* See note, p. 65.

XXVI

Phonograms: *ields, ilt, sc, oes.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *f ields, sp ilt, sc old, g oes.*

Combine with sounds previously learned into:

<i>f ields</i>	<i>sp ilt</i>	<i>sc old</i>	<i>g oes</i>
<i>y ields</i>	<i>h ilt</i>	<i>sc an</i>	<i>f oes</i>
<i>sh ields</i>	<i>k ilt</i>	<i>sc ant</i>	<i>t oes</i>
	<i>w ilt</i>	<i>sc are</i>	<i>w oes</i>
	<i>qu ilt</i>	<i>sc our</i>	
		<i>sc ow</i>	
		<i>sc um</i>	

XXVII

Phonograms: *ut, ath.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *sh ut, p ath.*

Combine with sounds previously learned into:

<i>sh ut</i>	<i>p ath</i>
<i>b ut</i>	<i>b ath</i>
<i>c ut</i>	<i>l ath</i>
<i>r ut</i>	

XXVIII

Phonograms: *ild, oof.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *ch ild, r oof.*

Combine with sounds previously learned into:

<i>ch ild</i>	<i>r oof</i>
<i>m ild</i>	<i>h oof</i>
<i>w ild</i>	<i>w oof</i>
	<i>pr oof</i>
	<i>(a) l oof</i>

XXIX

Phonograms: *aw, sn, ice.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *c aw, sn ow, ice.*

Combine with sounds previously learned into:

<i>c aw</i>	<i>sn ow</i>	<i>ice</i>
<i>j aw</i>	<i>sn ails</i>	<i>d ice</i>
<i>l aw</i>	<i>sn ake</i>	<i>m ice</i>
<i>p aw</i>	<i>sn are</i>	<i>pr ice</i>
<i>s aw</i>	<i>sn atch</i>	<i>r ice</i>
<i>cl aw</i>	<i>sn eer</i>	<i>sp ice</i>
<i>dr aw</i>	<i>sn ore</i>	<i>tr ice</i>
<i>fl aw</i>	<i>sn ows</i>	<i>thr ice</i>
<i>th aw</i>	<i>sn ub</i>	
<i>squ aw</i>		

XXX

Phonograms: *ful, ap.*

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *dread ful, sn ap.*

Combine with sounds previously learned into:

<i>dread ful</i>	<i>sn ap</i>
<i>hand ful</i>	<i>c ap</i>
<i>glee ful</i>	<i>g ap</i>
<i>sled ful</i>	<i>l ap</i>
	<i>m ap</i>
	<i>n ap</i>
	<i>r ap</i>
	<i>s ap</i>
	<i>t ap</i>
	<i>ch ap</i>
	<i>cl ap</i>
	<i>sl ap</i>
	<i>tr ap</i>

XXXI

Phonograms: *alt*, *other*, *use*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *s alt*, *br other*, *use*.

Combine with sounds previously learned into:

<i>s alt</i>	<i>br other</i>	<i>use</i>
<i>h alt</i>	<i>other</i>	<i>f use</i>
<i>m alt</i>	<i>m other</i>	<i>m use</i>
	<i>an other</i>	
	<i>sm other</i>	

XXXII

Phonograms: *ife*, *oud*, *elf*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *w ife*, *pr oud*, *yours elf*.

Combine with sounds previously learned into:

<i>w ife</i>	<i>pr oud</i>	(<i>your</i>) <i>s elf</i>
<i>l ife</i>	<i>l oud</i>	(<i>her</i>) <i>s elf</i>
<i>r ife</i>		(<i>him</i>) <i>s elf</i>
<i>kn ife</i>		(<i>my</i>) <i>s elf</i>
		<i>sh elf</i>

XXXIII

Phonogram: *isp*.

Rapid card review of previous lessons.

Pronounce slowly, separating into parts, *wh isp er ed*.

Combine with sounds previously learned into:

<i>wh isp (er ed)*</i>
<i>l isp</i>
<i>w isp</i>
<i>cr isp</i>

PHONOGRAMS

INITIALS

<i>cl</i>	<i>pr</i>	<i>sw</i>
<i>dr</i>	<i>gl</i>	<i>sc</i>
<i>qu</i>	<i>scr</i>	<i>sm</i>
<i>squ</i>	<i>sn</i>	

STEMS

<i>ace</i>	<i>each</i>	<i>ice</i>	<i>oak</i>	<i>ub</i>
<i>aid</i>	<i>eak</i>	<i>ich</i>	<i>oat</i>	<i>uch</i>
<i>airs</i>	<i>eal</i>	<i>ie</i>	<i>oes</i>	<i>ues</i>
<i>ake</i>	<i>eam</i>	<i>iels</i>	<i>old</i>	<i>unch</i>
<i>alk</i>	<i>eap</i>	<i>ies</i>	<i>ole</i>	<i>up</i>
<i>alt</i>	<i>ears</i>	<i>ife</i>	<i>ong</i>	<i>urch</i>

* See note, p. 65.

<i>and</i>	<i>eat</i>	<i>ike</i>	<i>oof</i>	<i>url</i>
<i>ang</i>	<i>caves</i>	<i>ild</i>	<i>ook</i>	<i>urn</i>
<i>ant</i>	<i>eed</i>	<i>ile</i>	<i>ool</i>	<i>use</i>
<i>ap</i>	<i>eel</i>	<i>ilk</i>	<i>oom</i>	<i>ust</i>
<i>ard</i>	<i>eer</i>	<i>ilt</i>	<i>oose</i>	<i>ut</i>
<i>arks</i>	<i>eg</i>	<i>inds</i>	<i>op</i>	<i>uts</i>
<i>arm</i>	<i>elf</i>	<i>ink</i>	<i>ose</i>	
<i>arms</i>	<i>elt</i>	<i>ird</i>	<i>ost</i>	
<i>ars</i>	<i>ence</i>	<i>ise</i>	<i>other</i>	
<i>ash</i>	<i>end</i>	<i>ish</i>	<i>oud</i>	
<i>ask</i>	<i>ept</i>	<i>isp</i>	<i>ough</i>	
<i>ass</i>	<i>esh</i>	<i>its</i>	<i>ought</i>	
<i>ast</i>	<i>est</i>		<i>our</i>	
<i>ath</i>	<i>ext</i>		<i>owe</i>	
<i>ats</i>			<i>ox</i>	
<i>aw</i>				

ENDINGS

<i>s</i>	<i>d</i>
<i>self</i>	<i>ed</i>
	<i>ful</i>

WORD LIST

p. 1, once
hop
cried
stop
window
shook

p. 2, began
along
sill

p. 3, sun
shines
birds
brooks
posies
hats
pleasant

p. 4, shining

p. 5, hear
sing
want
take
shoes
wade

p. 6, fox
hen
eggs
box
slats

p. 7, Mrs.
asked
ask
coming
heard

p. 8, moon
twinkling
stars
night
quoth
family
every

p. 9, chicken
playing
something
hard
falling

p. 10, Hen Pen
eyes
ears
Turkey
told

p. 11, Foxy

p. 12, den
never

p. 13, may
basket
lunch
like

p. 15, comes
jumping
drive

p. 16, lies
falls
running
wake

p. 17, waking

p. 18, close

p. 19, summer
roses
notion
queer

p. 20, stole
fence
clambered
climbed

p. 21, mouse's
bring
milk
thought

p. 22, leaped
thus
farmer

p. 23, meat

p. 24, butcher
p. 25, baker
p. 26, fresh
loaves
promised

p. 27, took

p. 28, Billy
Billy's
lesson
squirrel
nuts
while

p. 30, peeped
looked
leaves
ground
forgot

p. 31, felt
hawk
hole

p. 32, move

p. 33, gone
forget
pressed

p. 34, Mary
frolicsome

p. 35, wish
boat
flowers
carry

p. 36, red
grain
wheat
really
cocked
eye

p. 37, called
goose

p. 38, plant
planted
herself

p. 39, grains
myself
grown

p. 40, gather
gathered

p. 41, mill
miller
flour

p. 42, ready
chicks

p. 43, loaf

p. 44, chickens
feeding
bottom

p. 45, should
dinner
ones
thinking

p. 46, pushed
stone
rolled
near
barking

p. 47, place
another

p. 48, curled
wheel

p. 49, kept
still
moving
grass
jumped

p. 50, foxes

p. 51, ever
queerest
long
sits
flies

p. 52, playroom
Teddy Bear
Teddy Bear's
watching
automobile
himself
Flossie
doll's

p. 53, doll
honk-honk

p. 54, around
almost
Woolly Lamb
Jack-in-the-box
holding

- | | | |
|--|--|--|
| p. 55, much
bang
bumped
nose | p. 64, foolish
geese
laid
golden
everything
every
rich | p. 74, upstairs
low |
| p. 56, right
Teddy's
leg
sawdust | p. 65, pine
grew
needles
happy
next | p. 75, cool
breakfast
spoon |
| p. 57, riding
hood
cloak
butter
cake | p. 66, world | p. 76, eaten |
| p. 58, glad
set
grandmother's
woodcutters
wolf
wicked | p. 67, glass
be
last | p. 77, lying |
| p. 59, woods | p. 68, trees
covered
goat | p. 78, pillow
speaking
dream
wide
cry |
| p. 60, walked | p. 69, oak
dreamed | p. 79, minds |
| p. 61, knocked
door
opened
sticks | p. 70, bears
bear
middle-sized
each
dish
porridge | p. 80, lion
enough
sick |
| p. 62, must
cold
better | p. 71, lie
hot
dishes
walk
left
open
Golden Hair | p. 81, animals
lion's
friends
foot-marks
point |
| p. 63, teeth
killed
talk | | p. 82, round
mulberry
bush
early
Monday
wash
clothes |
| | | p. 83, iron
Tuesday
mend
Wednesday
bake
Thursday |

p. 84, room
Friday
scrub
floor
Saturday
Church
Sunday

p. 85, name
Snowman

p. 86, friend
Dick
evening
stand

p. 87, bark
barked
stands
stare
ha

p. 88, dear
arms
dripping
growing
smaller

p. 89, to-night

p. 90, lady-bird
cooking
burnt
wing
creak
broom

p. 91, weeps
sweep
cart
sweeping
creaks
sweeps
ash-heap

p. 92, burn
rustle

p. 93, burns

p. 94, flowed
closed

p. 95, farm
most
young
I'm
here's
worm

p. 96, wise
stole

p. 97, Hansel
Gretel

p. 98, candy
hurrah
spilled
fields

p. 99, pudding
father

p. 100, sold
brooms
cook

p. 101, dark
berries

p. 102, sandman
sleep
dreams
slumber
sweet

p. 103, scold
path
goes
anything

p. 104, gingerbread
looks
wonder
takes
hand

p. 105, sugar
plums
holus
polus

p. 106, afraid
kill
fatter
oven

p. 107, easy
opens
shut

p. 108, real
touch
touching
free
glee

p. 109, saved

p. 110, swing
pleasantest
thing
child
rivers
cattle
country side
garden
roof
flying

- p. 111, Peter Rabbit
sisters
clover
hopped
hello
- p. 112, Billy Bushtail
Brown's
gun
guns
dreadful
- p. 113, cares
Johnny Caw
crow
- p. 114, brave
races
drink
- p. 115, raised
- p. 116, sharp
sting
awoke
panting
torn
licked
tongue
- p. 118, winter
snow
ice
pulling
sled
- p. 119, plan
pass
ah
dead
mouth
- p. 120, those
try
fooled
beat
trick
- p. 121, waited
colder
tried
frozen
- p. 122, snap
sticking
- p. 123, sea
salt
nothing
brother
goblins
light
- p. 124, cutting
throw
use
goblin
- p. 125, showed
- p. 126, wife
grind
whir-r-r-r
kinds
hocus
pocus
- p. 127, neighbors
angry
- p. 128, proud
thousand
dollars
paid
money
- p. 129, soup
- p. 130, flopped
windows
drowned
- p. 131, river
drank
quick
smoking
yourself
- p. 132, brother's
waded
whispered
merchant
- p. 133, owner
sell
ten
sail
land
- p. 134, boxes
baskets
lower
sank
- p. 135, grinding
believe
- p. 136, seen
neither
hang
trembling
passing
bow
heads

PART IV

SECOND READER: SECOND YEAR

The work of the second school year continues along lines similar to those presented in the PRIMER and the FIRST READER. The vocabulary in the earlier books should be reviewed whenever necessary, or whenever there is any hesitation in recognizing words that have been used. Persistent, characteristic difficulty should be given careful attention. The phonics of the earlier books should also be frequently reviewed.

The suggestions in the MANUAL for the first year have their application in the second school year as well, and they should be carefully read by the teacher of the second year.

The imagination of the child is very active, and of course must be carefully controlled. It needs to be properly stimulated and guided, not repressed. Care must be taken, however, not to make commonplace what appeals to the imagination. Most of the stories are ends in themselves, but some can be used to develop other interests. When the child knows something, he likes to express it; when he knows how things look, he may be encouraged to draw them; when he knows how things are made, he may, perhaps, be able to make them. When he knows the value of an act, he may pass his opinion upon it. Nature study is a fertile field for interesting the child, and for extending his knowledge, but

care should be taken not to rob the stories of the qualities that appeal to the child's imagination. The teacher will often find it worth while to depart from the text to develop for the benefit of the class whatever knowledge an individual pupil may possess. She should be careful, however, not to talk too much. It must be borne in mind, that the object of the reading lessons is *reading*, and the development of a taste and love for reading.

THE READING LESSON

In the second year the reading lesson must assume larger and broader proportions than in the first year.

Language work here enters the field of literature and furnishes a basis for it.

METHOD IN GENERAL

1. Preparation.

The teacher should call up those experiences of the child which will help him to understand the story.

2. Picture study.

It has been the aim of the artist in illustrating this series of readers, to show in the picture those elements of the story which are essential to its interpretation.

A close study of the pictures is therefore helpful and interesting. By well-directed questioning the story conveyed by the picture will be made clear to the child. His interest will be excited, and his desire to read the story increased.

3. Dramatization.

This side of the reading lesson should be made as simple and attractive as possible, and the self-activity of the child should be given free rein.

Pupils should be allowed to decide on the characters needed and the dialogue to be used.

As this is to be the child's interpretation of the story, the results will often be crude. This form of childish expression is, however, to be preferred to a stereotyped style which is not natural to the child.

The teacher's part is simply to give, whenever necessary, the needed suggestion, guidance, and encouragement.

Stories not dramatic in form should be dramatized as a stimulus to childish initiative.

4. Reproduction.

(a) **Oral.** In order that pupils may reproduce the story it is essential that they be very familiar with it, and that the different story elements be firmly linked together.

The teacher should lead the child to distinguish these elements and aid him to join them together in logical sequence.

(b) **Written.** This same logical sequence needs special emphasis in the written reproduction which should follow the oral.

The story should be condensed into short sentences. At first the teacher will have to do this. Later, however, the children should be encouraged to do this themselves.

5. Phrasing.

The object of this step is to avoid a disconnected form of expression, a result which follows the reading of individual words. The teacher by questioning can lead the child to see that certain words belong in logical groups. He will then gradually learn to look for these logical associations. In this way the halting habit of reading individual words will be offset.

6. Silent reading.

It has been the aim of the authors to prepare the way for this step by keeping the sentence structure simple. The pupils are thus able to grasp the entire thought before expressing it.

7. Naming the story.

After a story has been read the pupils should be called upon to give it another name. This is a form of generalization of which little children in the second year may be called upon to make use. It is a test of their power to think and of their ability to comprehend.

8. Spelling.

Phonetic spelling is the logical starting-point for children beginning the study of spelling.

This method possesses many advantages. The child has become familiar with the phonic elements of words and he is able to separate familiar phonic words into these elements. This is a form of spelling, sounds being used instead of letters. The child has now to advance only one step, namely, to learn the letters forming those sounds.

Teachers should be permitted to make their own spelling list, which should be composed of the simpler phonic words taught in connection with the reading lessons.

METHOD IN DETAIL

1. Preparation. Lesson I. "The Monkeys and The Moon," page 1.

DRILL CALLING INTO PLAY THE CHILD'S EXPERIENCES

Teacher: Have you ever seen the full moon?

How does it look?

Have you ever seen a monkey?

(The teacher should talk about his home, his habits, his long limbs, his method of swinging from tree to tree.)

Have you ever seen your reflection (picture) in the water?

Do you know the story of the greedy dog and his reflection in the water as he crossed over a stream?

If so, tell it.

2. Picture study.

Direct the child's attention to the picture of the moon (page 2), to the monkey's long legs, to his ability to swing on branches.

Teacher: How did the reflection of the moon get into the well?

What were the monkeys doing? (Page 3.) (Talking about it.)

What did they decide to do?

How did they do it?

3. Dramatization.

Have pupils decide where the moon must be in order that its reflection could be seen in a certain place. A round chalk mark on the floor could represent the moon's reflection, and a chair could represent the branch from which the monkeys hung.

While the dialogue should as nearly as possible follow that of the story, sufficient freedom should be allowed the children to prevent the "play element" from being eliminated.

4. Reproduction.

(a) Oral.

QUESTIONS TO DEVELOP CONTENT

Teacher: When did the story begin? (One night.)

What kind of night was it? (Clear night.)

What kind of monkey was it? (A little one.)

Where did he go? (To the well.)

Why did he go? (He was thirsty.)

How did he feel? (Frightened.)

What did he do? (Ran to tell the other monkeys.)

What did they say? (Where? where?)

What did the little monkey ask them to do? (Come with me and I will show you.)

What did they cry? (Our beautiful moon is gone, etc.)

What did one old monkey say? (We must pull her out.)

How did he tell them to pull her out? (We will make a chain, etc.)
What did the other monkeys say? (Good! Let us do it at once.)
What did they make? (A chain.)
What did the monkey at one end do? (Held on to a branch.)
What happened to the tree? (The branch broke.)
What happened to the foolish monkeys? (They fell into the water.)
What did the moon do? (Went sailing on.)

The story elements to be emphasized are:

The moon was shining.

A thirsty monkey saw the reflection of it in a well.

He was frightened.

He told the other monkeys.

They thought it had fallen from the sky.

An old one said they must pull it out.

They formed (themselves) into a chain.

They hung from a tree.

The tree broke.

The monkeys fell into the well.

The moon sailed on.

(b) Written.

These sentences can be used in the written reproduction. They should be written on the blackboard by the teacher and copied by the class.

In the 2B grade questions should be copied and then written from dictation.

5. Phrasing.

QUESTIONS ON WORD GROUPING

Teacher: What kind of monkey was it? (A little monkey.)

Where did he go? (To a well.)

Why did he go? (To get a drink.)
Where did he look? (Into the water.)
To whom did he run off? (To the other monkeys.)
Where did he say the moon had fallen? (Into the water.)
Where did they run? (To the well.)
What did they say was gone? (Our beautiful moon.)
From what place did they say they would pull it out? (Out of the water.)
From where were the monkeys swinging? (From the tree.)
Where was the tree? (Down over the well.)
What was one monkey going to reach out for? (For the moon.)
Where did the monkey fall? (Into the water.)
Where did the moon go on sailing? (Through the sky.)

6. Silent reading

Before calling upon a pupil to read, the teacher should ask questions about the sentence to be read.

In order to find the answer to the teacher's question the pupil will have to get the complete thought of the sentence.

The child has thus a definite aim before him.

SPECIMEN LESSON

Oral.

Teacher: Where did a monkey go one night?

What did he see?

How did he feel?

What did he do?

After the teacher asks the questions the entire class should look for the answer to them.

One pupil should then be called upon to give his answer without referring to his book.

Efficiency in silent reading may be tested by having the pupils read an entire story and then reproduce it orally.

Short stories and poems are best for this purpose.

Naming the story.

The children should be led to see (1) that the monkeys were foolish; (2) that they were deceived; (3) that they acted hastily.

This would lead to the suggestion of new titles for the story, such as: (1) The Foolish Monkeys, (2) How the Monkeys Were Deceived, (3) Acting Without Thinking.

In the treatment of a poem a similar method may be followed.

SPECIMEN LESSON: "THE LITTLE NUT," PAGE 7

- 1. The teacher reads the poem to the children.**
- 2. Questioning to develop content.**

Teacher: What was the little brown baby?

Had he always been brown?

Where did he sleep?

What was his cradle?

Where did it hang?

What rocked him to sleep?

What happened one day?

Why did he fall out?

Was he hurt? Why?

- 3. Reproduction.**

(a) Oral.

Pupils should give their version of the story. At first the outline should be accepted. Skilful questioning by the teacher will lead the children to supply the important details.

(b) Written.

Pupils should be encouraged to write the story after it has been reproduced orally. The teacher should see that the sentences are short and the sentence structure simple.

Examples:

A little brown nut slept in his cradle.

The cradle was under a tree.

The little nut grew and grew.

One day he fell out of his cradle.

But he was not hurt.

He fell into the soft grass.

If you pass there you can see him.

Phonetic spelling.

As has been stated under GENERAL METHOD, it is recommended that all spelling words be taken from the phonic word lists developed in connection with the reading lesson.

In Lesson I the word "cried" is treated phonetically. The new phonic element *ied* occurs in that word. The child knows the phonic *cr*, having used it frequently. He has to learn the new sound, *ied*.

After he has learned to read the new sound and combined it with the other familiar sounds he is ready to learn to spell it.

The word "cried" should be written upon the blackboard, the initial and stem being separated (*cr ied*).

Familiar initials should then be combined with the new stem (*ied*), thus:

cr ied

d ied

l ied

t ied

fr ied

sp ied

tr ied

In this way the pupil will learn seven words much more quickly than by learning words containing dissimilar phonic elements.

As he is already familiar with the names and sounds of the letters, this method of spelling proves a fascinating as well as a very simple method.

Reading and spelling thus supplement each other, and the child benefits by the strong association of ideas thus formed.

PHONICS

In this system of reading all phonics previously learned are being constantly combined with the new sounds as they occur. A general review is, therefore, not necessary.

PHONIC EXERCISES

PART I: FIRST HALF-YEAR

I

New phonogram: ull.

Review *ish*.

Pronounce slowly, separating into parts, *p ull*, *fool ish*.

Combine with sounds previously learned into:

<i>p ull</i>	<i>fool ish</i>
<i>b ull</i>	<i>boy ish</i>
<i>f ull</i>	<i>girl ish</i>
	<i>sheep ish</i>

II

New phonograms: oise, afe, oor.

Review *eep*.

Pronounce slowly, separating into parts, *n oise*, *s afe*, *p oor*, *sl eep*.

Combine with sounds previously learned into:

<i>n oise</i>	<i>p oor</i>	<i>sl eep</i>	<i>s afe</i>
<i>p oise</i>	<i>b oor</i>	<i>d eep</i>	<i>ch afe</i>
	<i>m oor</i>	<i>p eep</i>	
		<i>st eep</i>	
		<i>cr eep</i>	

III

New phonogram: eet.

Review *cr, dr, gr, pr, tr*.

Pronounce slowly, separating into parts, *sw eet*.

Combine with sounds previously learned into:

sw eet

b eet

f eet

fl eet

gr eet

sl eet

m eet

IV

New phonograms: oats, ove, ield, ied.

Pronounce slowly, separating into parts, *g oats, dr ove, f ield, tr ied*.

Combine with sounds previously learned into:

<i>g oats</i>	<i>dr ove</i>	<i>f ield</i>	<i>tr ied</i>
<i>b oats</i>	<i>c ove</i>	<i>sh ield</i>	<i>d ied</i>
<i>c oats</i>	<i>r ove</i>	<i>w ield</i>	<i>l ied</i>
<i>fl oats</i>	<i>w ove</i>	<i>y ield</i>	<i>t ied</i>
<i>m oats</i>	<i>gr ove</i>		<i>cr ied</i>
<i>bl oats</i>	<i>st ove</i>		<i>sp ied</i>
<i>thr oats</i>	<i>cl ove</i>		<i>dr ied</i>
			<i>pr ied</i>
			<i>fr ied</i>
			<i>pl ied</i>

V

New phonograms: art, ait.

Pronounce slowly, separating into parts, *st art, w ait*.

Combine with sounds previously learned into:

st art

c art

w ait

g ait

d art
p art
ch art
m art

pl ait
tr ait
b ait

VI

New phonograms: ess, ite.

Pronounce slowly, separating into parts, *dr ess*, *qu ite*.

Combine with sounds previously learned into:

<i>dr ess</i>	<i>qu ite</i>
<i>l ess</i>	<i>b ite</i>
<i>m ess</i>	<i>k ite</i>
<i>bl ess</i>	<i>m ite</i>
<i>ch ess</i>	<i>r ite</i>
<i>tr ess</i>	<i>s ite</i>
<i>pr ess</i>	<i>wh ite</i>
<i>cr ess</i>	<i>sm ite</i>
	<i>sp ite</i>
	<i>tr ite</i>

VII

New phonograms: ush, ire, ouse, oar.

Pronounce slowly, separating into parts, *p ush ed*, *f ire*, *h ouse*.
r oar.

Combine with sounds previously learned into:

<i>b ush</i>	<i>f ire</i>	<i>s oar</i>
<i>p ush</i>	<i>d ire</i>	<i>r oar</i>
	<i>h ire</i>	
<i>p ush ed</i>	<i>m ire</i>	
	<i>s ire</i>	
<i>h ouse</i>	<i>t ire</i>	
<i>m ouse</i>	<i>w ire</i>	
<i>gr ouse</i>	<i>sp ire</i>	
	<i>qu ire</i>	

VIII

New phonogram: *oth*.

Review *ch*, *wh*.

Pronounce slowly, separating into parts, *b oth*.

Combine with sounds previously learned into:

b oth
l oth
qu oth
sl oth

IX

New phonograms: *ear*, *ause*.

Pronounce slowly, separating into parts, *b ear*, *be c ause*.

Combine with sounds previously learned into:

<i>b ear</i>	<i>be c ause</i>
<i>p ear</i>	<i>c ause</i>
<i>t ear</i>	<i>p ause</i>
<i>w ear</i>	<i>cl ause</i>

X

New phonograms: *igh*, *ate*, *ips*.

Pronounce slowly, separating into parts, *h igh*, *l ate*, *sh ips*.

Combine with sounds previously learned into:

<i>h igh</i>	<i>d ate</i>	<i>sh ips</i>
<i>n igh</i>	<i>g ate</i>	<i>d ips</i>
<i>s igh</i>	<i>h ate</i>	<i>h ips</i>
<i>th igh</i>	<i>l ate</i>	<i>l ips</i>
	<i>m ate</i>	<i>n ips</i>
	<i>r ate</i>	<i>r ips</i>
	<i>cr ate</i>	<i>s ips</i>
	<i>gr ate</i>	<i>t ips</i>
	<i>sl ate</i>	<i>ch ips</i>
	<i>st ate</i>	<i>gr ips</i>

<i>pr ate</i>	<i>sl ips</i>
<i>pl ate</i>	<i>tr ips</i>
	<i>wh ips</i>
	<i>cl ips</i>
	<i>dr ips</i>
	<i>fl ips</i>

XI

New phonograms: ease, ure.

Pronounce slowly, separating into parts, *pl ease, s ure*.*

Combine with sounds previously learned into:

<i>pl ease</i>	<i>s ure</i> *
<i>t ease</i>	<i>p ure</i>
<i>gr ease</i>	<i>c ure</i>
<i>w ease l</i>	<i>l ure</i>
	<i>en d ure</i>

XII

New phonograms: om, une, indle, arn, ance, ond.

Pronounce slowly, separating into parts, *T om, t une, Br indle, b arn, d ance, f ond*.

Combine with sounds previously learned into:

<i>t une</i>	<i>Br indle</i>	<i>d ance</i>
<i>J une</i>	<i>k indle</i>	<i>l ance</i>
<i>d une</i>	<i>sp indle</i>	<i>ch ance</i>
<i>r une</i>		<i>Fr ance</i>
		<i>pr ance</i>
		<i>gl ance</i>
		<i>tr ance</i>
<i>b arn</i>	<i>f ond</i>	
<i>d arn</i>	<i>b ond</i>	
<i>y arn</i>	<i>p ond</i>	
<i>t arn</i>	<i>bl ond</i>	

*S has the sound of *sh* in this word.

XIII

New phonogram: *oam*.

Review *sp, sw*.

Pronounce slowly, separating into parts, *r oam*.

Combine with sounds previously learned into:

r oam

f oam

l oam

XIV

New phonograms: *eem, am, spr, arp, eck*.

Pronounce slowly, separating into parts, *s eem ed, sw am, spr ing, sh arp, p eck*.

Combine with sounds previously learned into:

s eem

sw am

spr ing

p eck

d eem

h am

spr ain

ch eck

t eem

.j am

spr ay

sp eck

r am

spr ead

sh arp

cr am

spr ings

h arp

cl am

spr out

spr ang

spr ite

XV

No new phonograms.

Review *cl, sc, spr, wh*.

XVI

New phonograms: *aul, amp, irst, one, ord, ung, irl, str*.

Pronounce slowly, separating into parts, *S aul, c amp, f irst, st one, sw ord, h ung, wh irl ed, str uck*.

Combine with sounds previously learned into:

S aul

c amp

f irst

str uck

G aul

d amp

th irst

str ain

h aul

l amp

str ay

cr amp

h ung

str ide

<i>st one</i>	<i>st amp</i>	<i>l ung</i>	<i>str ive</i>
<i>b one</i>	<i>tr amp</i>	<i>s ung</i>	<i>str oke</i>
<i>c one</i>	<i>cl amp</i>	<i>sl ung</i>	<i>str own</i>
<i>l one</i>		<i>st ung</i>	<i>str aw</i>
<i>t one</i>	<i>sw ord</i>	<i>cl ung</i>	<i>str and</i>
<i>cr one</i>	<i>f ord</i>	<i>sw ung</i>	<i>str eak</i>
<i>dr one</i>		<i>spr ung</i>	<i>str eam</i>
<i>pr one</i>	<i>wh irl ed</i>		<i>str ife</i>
<i>sc one</i>	<i>sw irl</i>		<i>str ike</i>
	<i>sw irl ed</i>		<i>str ong</i>
	<i>g irl</i>		

XVII

New phonogram: edge.

Review *fr*, *sl*, *sp*, *squ*.

Pronounce slowly, separating into parts, *h edge*.

Combine with sounds previously learned into:

h edge
l edge
w edge
pl edge
dr edge
sl edge

XVIII

New phonograms: sk, aint.

Pronounce slowly, separating into parts, *sk ipperty*, *qu aint*.

Combine with sounds previously learned into:

<i>sk ipperty</i>	<i>qu aint</i>
<i>sk ill</i>	<i>f aint</i>
<i>sk im</i>	<i>p aint</i>
<i>sk ip</i>	<i>s aint</i>
	<i>t aint</i>

XIX

New phonograms: *ift, urk, eigh.*

Pronounce slowly, separating into parts, *dr ift ed, t urk ey, sl eigh.*

Combine with sounds previously learned into:

<i>dr ift</i>	<i>t urk ey</i>	<i>sl eigh</i>
<i>l ift</i>	<i>l urk</i>	<i>n eigh</i>
<i>s ift</i>		<i>w eigh</i>
		<i>eigh t</i>
		<i>fr eigh t</i>

XX

New phonograms: *unt, eem.*

Pronounce slowly, separating into parts, *sn ow, h unt ing, s eem.*

Combine with sounds previously learned into:

<i>h unt</i>	<i>s eem</i>
<i>bl unt</i>	<i>d eem</i>
<i>gr unt</i>	
<i>st unt</i>	

XXI

New phonograms: *asp, eaf, arge, etch.*

Pronounce slowly, separating into parts, *r asp berry, l eaf, l arge, str etch ed.*

Combine with sounds previously learned into:

<i>r asp berry</i>	<i>l eaf</i>	<i>b ird</i>	<i>l arge</i>
<i>g asp</i>	<i>sh eaf</i>	<i>th ird</i>	<i>b arge</i>
<i>gr asp</i>			<i>ch arge</i>
<i>cl asp</i>	<i>str etch</i>		
	<i>f etch</i>		
	<i>sk etch</i>		

XXII

New phonogram: owl.

Pronounce slowly, separating into parts, *gr owl*.

Combine with sounds previously learned into:

gr owl

f owl

h owl

pr owl

sc owl

XXIII

No new phonograms.

Review *gr, qu, pl*.

XXIV

New phonograms: *ince, oint*.

Pronounce slowly, separating into parts, *Pr ince, p oint ing*.

Pr ince

p oint

s ince

ap p oint

qu ince

j oint

m ince

w ince

XXV

New phonogram: *oice*.

Pronounce slowly, separating into parts, *v oice*.

Combine with sounds previously learned into:

v oice

ch oice

re j oice

XXVI

New phonogram: *erry*.

Pronounce slowly, separating into parts, *ch erry*.

Combine with sounds previously learned into:

ch erry

b erry

f erry

m erry

XXVII

New phonograms: oad, elp.

Pronounce slowly, separating into parts, *r oad*, *h elp*.

Combine with sounds previously learned into:

<i>r oad</i>	<i>h elp</i>
<i>g oad</i>	<i>y elp</i>
<i>l oad</i>	
<i>t oad</i>	

XXVIII

New phonogram: ase.

Review *fl*, *sh*.

Pronounce slowly, separating into parts, *c ase*.

Combine with sounds previously learned into:

<i>c ase</i>
<i>b ase</i>
<i>ch ase</i>

XXIX

New phonograms: ower, ove, inch, ug.

Pronounce slowly, separating into parts, *fl ower*, *l ove ly*, *inch*, *ug ly*.

Combine with sounds previously learned into:

<i>fl ower</i>	<i>l ove ly</i>	<i>inch</i>	<i>ug ly</i>
<i>b ower</i>	<i>d ove</i>	<i>p inch</i>	<i>b ug</i>
<i>p ower</i>	<i>gl ove</i>	<i>fl inch</i>	<i>d ug</i>
<i>t ower</i>		<i>cl in h</i>	<i>h ug</i>
<i>c ower</i>		<i>c inch</i>	<i>m ug</i>
<i>d ower</i>			<i>p ug</i>
<i>sh ower</i>			<i>r ug</i>
			<i>t ug</i>
			<i>dr ug</i>
			<i>sn ug</i>

PART II: SECOND HALF-YEAR

I*

New phonograms: *spl*, *urt*.

Pronounce slowly, separating into parts, *spl it*, *h urt*.

Combine with sounds previously learned into:

<i>spl it</i>	<i>h urt</i>
<i>spl ash</i>	<i>bl urt</i>
<i>spl een</i>	<i>sp urt</i>
<i>spl ice</i>	<i>c urt</i>

II

New phonograms: *itch*, *ipe*, *es* (ending).

Pronounce slowly, separating into parts, *d itch es*, *r ipe*.

Combine with sounds previously learned into:

<i>d itch</i>	<i>d itch es</i>	<i>r ipe</i>
<i>h itch</i>	<i>h itch es</i>	<i>p ipe</i>
<i>p itch</i>	<i>p itch es</i>	<i>w ipe</i>
<i>w itch</i>	<i>w itch es</i>	<i>sn ipe</i>
<i>sw itch</i>	<i>sw itch es</i>	
<i>st itch</i>	<i>st itch es</i>	
<i>tw itch</i>		

b ox es

III

New phonogram: *iss*.

Pronounce slowly, separating into parts, *k iss*.

Combine with sounds previously learned into:

k iss
h iss
m iss
bl iss

* As applied to the single volume edition of the "Second Reader," this would be lesson XXX, and the numbers of the following lessons would be correspondingly changed.

IV

New phonogram: chr.

Review *cr*, *scr*, *sn*, *str*.

Pronounce slowly, separating into parts, *chr ysalis*.

Combine with sounds previously learned into:

chr ysalis (*y=i*)

Chr istmas

V

New phonograms: azy, ap.

Pronounce slowly, separating into parts, *l azy*, *n ap*.

Combine with sounds previously learned into:

<i>l azy</i>	<i>n ap</i>
<i>h azy</i>	<i>ch ap</i>
<i>cr azy</i>	<i>fl ap</i>
	<i>sl ap</i>
	<i>tr ap</i>
	<i>sn ap</i>
	<i>scr ap</i>
	<i>str ap</i>

VI

New phonogram: aves.

Pronounce slowly, separating into parts, *c aves*, *ch ase*.

Combine with sounds previously learned into:

c aves
br aves
cr aves
gr aves
kn aves
sl aves
st aves

VII

New phonograms: ode, olk.

Review *sk, thr*.

Pronounce slowly, separating into parts, *r ode, f olk*.

Combine with sounds previously learned into:

<i>r ode</i>	<i>f olk</i>
<i>c.ode</i>	<i>y olk</i>
<i>m ode</i>	
<i>a b ode</i>	
<i>str ode</i>	

VIII

New phonograms: ounce, ush, eins.

Pronounce slowly, separating into parts, *thr ush, p ounce, r eins*.

Combine with sounds previously learned into:

<i>thr ush</i>	<i>p ounce</i>	<i>r eins</i>
<i>g ush</i>	<i>b ounce</i>	<i>sk eins</i>
<i>cr ush</i>	<i>fl ounce</i>	
<i>bl ush</i>		
<i>br ush</i>		
<i>fl ush</i>		

IX

New phonogram: awn.

Review *sn, squ, wh*.

Pronounce slowly, separating into parts, *d awn*.

Combine with sounds previously learned into:

<i>d awn</i>
<i>l awn</i>
<i>f awn</i>
<i>dr awn</i>
<i>pr awn</i>
<i>br awn</i>

X

New phonograms: *sch*, *eeze*, *ope*.

Pronounce slowly, separating into parts, *sch ool*, *sn eeze*, *r ope*.

Combine with sounds previously learned into:

<i>sch ool</i>	<i>sn eeze</i>	<i>r ope</i>
<i>sch oon er</i>	<i>br eeze</i>	<i>h ope</i>
	<i>squ eeze</i>	<i>m ope</i>
	<i>fr eeze</i>	<i>p ope</i>
	<i>wh eeze</i>	<i>gr ope</i>
		<i>sl ope</i>

XI

New phonograms: *oss*, *ange*.

Review *sc*.

Pronounce slowly, separating into parts, *cr oss*, *str ange*.

Combine with sounds previously learned into:

<i>cr oss</i>	<i>str ange</i>
<i>l oss</i>	<i>r ange</i>
<i>m oss</i>	<i>ch ange</i>
<i>t oss</i>	<i>gr ange</i>
<i>fl oss</i>	
<i>dr oss</i>	

XII

New phonogram: *uild*.

Review *eed*, *ink*.

Pronounce slowly, separating into parts, *b uild*.

Combine with sounds previously learned into:

<i>b uild</i>
<i>g uild</i>

XIII

New phonograms: *eath*, *ald*.

Review *qu*.

Pronounce slowly, separating into parts, *br eath*, *b ald*.

Combine with sounds previously learned into:

<i>br eath</i>	<i>b ald</i>
<i>d eath</i>	<i>sc ald</i>

XIV

New phonograms: *wr, le (final), ench.*

Pronounce slowly, separating into parts, *wr ink le, b ench.*

Combine with sounds previously learned into:

<i>wr inkle</i>	<i>wrink le</i>	<i>b ench</i>
<i>wr ite</i>	<i>need le</i>	<i>qu ench</i>
<i>wr it</i>		<i>wr ench</i>
		<i>dr ench</i>
		<i>tr ench</i>

XV

New phonograms: *ierce, arge, outh.*

Pronounce slowly, separating into parts, *f ierce, l arge, m outh.*

Combine with sounds previously learned into:

<i>f ierce</i>	<i>l arge</i>	<i>m outh</i>
<i>p ierce</i>	<i>b arge</i>	<i>s outh</i>
<i>t ierce</i>	<i>ch arge</i>	

XVI

New phonograms: *tient, ble (final).*

Pronounce slowly, separating into parts, *pa tient, no ble.*

Combine with sounds previously learned into:

<i>pa tient</i>	<i>no ble</i>
<i>quo tient</i>	<i>bub bl</i>
	<i>trem ble</i>
	<i>tum ble</i>

XVII

New phonograms: *oot, dle, led (final).*

Pronounce slowly, separating into parts, *sh oot, can dle.*

Combine with sounds previously learned into:

<i>sh oot</i>	<i>sp eck led</i>	<i>can dle</i>
<i>b oot</i>		<i>fid dle</i>
<i>h oot</i>		<i>did dle</i>
<i>l oot</i>		<i>doo dle</i>
<i>r oot</i>		

XVIII

No new phonograms.

Review *scr, sh, sk, sn, squ, thr*.

XIX

New phonograms: *gu* (hard *g*), *oach*.

Review *bl, br, cr, cl*.

Pronounce slowly, separating into parts, *gu ess, c oach*.

Combine with sounds previously learned into:

<i>gu ess</i>	<i>c oach</i>
<i>gu ide</i>	<i>r oach</i>
<i>gu ild</i>	<i>p oach</i>

XX

No new phonograms.

Review *esh, irs, urch*.

XXI

New phonograms: *tain* (final), *irth*.

Pronounce slowly, separating into parts, *cap tain, b irth*.

Combine with sounds previously learned into:

<i>cap tain</i>	<i>b irth</i>
<i>moun tain</i>	<i>g irth</i>
<i>chief tain</i>	<i>m irth</i>

PHONOGRAMS

INITIALS

<i>chr</i>	<i>sch</i>	<i>spl</i>	<i>str</i>
<i>gu</i>	<i>sk</i>	<i>spr</i>	<i>wr</i>

STEMS

<i>afe</i>	<i>am</i>	<i>ap</i>	<i>art</i>
<i>aint</i>	<i>amp</i>	<i>arge</i>	<i>ase</i>
<i>ait</i>	<i>ance</i>	<i>arn</i>	<i>asp</i>
<i>ald</i>	<i>ange</i>	<i>arp</i>	<i>ate</i>

<i>aul</i>	<i>ess</i>	<i>oach</i>	<i>ouse</i>
<i>ause</i>	<i>etch</i>	<i>oad</i>	<i>outh</i>
<i>ares</i>		<i>oam</i>	<i>ove</i>
<i>awn</i>	<i>ied</i>	<i>oar</i>	<i>ower</i>
<i>azy</i>	<i>ield</i>	<i>oats</i>	<i>owl</i>
	<i>ierce</i>	<i>ode</i>	
	<i>ift</i>	<i>oice</i>	
<i>eaf</i>	<i>igh</i>	<i>oint</i>	<i>tient</i>
<i>ear</i>	<i>ince</i>	<i>oise</i>	
<i>ease</i>	<i>inch</i>	<i>olk</i>	
<i>eath</i>	<i>indle</i>	<i>om</i>	<i>ug</i>
<i>eck</i>	<i>ipe</i>	<i>ond</i>	<i>uild</i>
<i>edge</i>	<i>ips</i>	<i>one</i>	<i>ull</i>
<i>eem</i>	<i>ire</i>	<i>oor</i>	<i>une</i>
<i>eet</i>	<i>irl</i>	<i>oot</i>	<i>ung</i>
<i>eeze</i>	<i>irst</i>	<i>ope</i>	<i>unt</i>
<i>eigh</i>	<i>irth</i>	<i>ord</i>	<i>ure</i>
<i>eins</i>	<i>iss</i>	<i>oss</i>	<i>urk</i>
<i>elp</i>	<i>itch</i>	<i>oth</i>	<i>urt</i>
<i>erry</i>	<i>ite</i>	<i>ounce</i>	<i>ush</i>

ENDINGS

<i>ble</i>	<i>es</i>	<i>led</i>	<i>tain</i>
<i>dle</i>			

WORD LIST

PART I

- | | | |
|--|---|--|
| p. 1, night
monkey
fallen | p. 9, crying
hopping
past | p. 18, grown-up
people's
feet
street
does
clear |
| p. 2, beautiful
chain | p. 10, cries | |
| p. 3, swinging
end
reach
happened | p. 12, bee | p. 19, cover
engines
dashing
clanging
gallop |
| p. 4, lake
safe
paw | p. 13, lit
buz-z-z | p. 20, Noah's
ark |
| p. 6, answer
grace
swimming
serves
advice | p. 14, Mr. Bunny
Mr. Turtle
started
needn't
perhaps
race | p. 21, toys
pumping
tub
ladder |
| p. 7, kind
slept
sorry
tree-tops
fellow
sound
whenever | p. 15, laughing
course
mean
start
wait
while | p. 22, trying
ducks
whiskers
burned
roared
loud |
| p. 8, played
drove
turnip-field | p. 16, breath
beaten
sure | p. 23, donkey
brayed
firefly
hadn't |
| | p. 17, dress
candle-light
quite | |

- p. 24, splash
half
- p. 25, quarrel
settled
yours
- p. 26, except
dig
fight
leave
both
nearer
belongs
- p. 27, pansy
wither
die
rosebush
fruit
vine
- p. 28, shadow
plants
dying
sad
cheerful
just
ashamed
- p. 29, windy
wet
- p. 30, aloud
tossed
highway
- p. 31, Midas
stranger
ago
always
count
counting
- p. 32, turn
touched
turned
- p. 34, richest
daughter
kissed
instant
compared
- p. 35, tired
rid
color
- p. 36, Piper's
plays
tune
hind
sounds
squealing
- p. 38, music
Mary Contrary
Dame Trot
topknot
stops
dancing
points
- p. 39, Brindle
Dolly's
spilled
happen
milking
barnyard
kicked
- p. 40, fond
there's
broken
taking
- p. 41, break
everybody
- p. 42, whatever
ought
roam
naughty
age
six
ma'am
we're
- p. 43, bills
waddled
scratch
peck
pond
waddle
- p. 44, teach
swim
shore
- p. 45, calling
listen
swam
known
brought
learn
cluck
- p. 46, seemed
mud
- p. 47, Spring
own
shells
peep
followed
bug
- p. 48, led
feathers
good-natured
disappointed

p. 49, only
farther

p. 50, swan
glide
plash
frog
dive
dash
either
float
pond-lily

p. 51, Saul
army
giant
Goliath
shepherd
David
camp

p. 52, sling
pleased
shield
sword

p. 54, picked
smooth
stones
belt
whirled
straight

p. 55, grasshopper
hedge
bray
feed
voice

p. 56, gladly
dew
sweeter
weaker
feeding
died
hunger

p. 57, comical
chap
trousers
jacket
cap
these
wear
hopperty
skipperty
quaint
gay
watches

p. 58, Ralph
rubbed
remembered
Thanksgiving

p. 59, threw
quickly
gate
gray
sleigh
Nell

p. 60, ting-a-ling-ding
lot
drifted
icicles
hung

p. 61, card

p. 62, aunt
already
cousins

p. 63, mince
pumpkin
drumstick
oldest
wishbone

p. 64, dry
games
blindman's-buff
nobody
backward
getting
good-bye

p. 65, thankful

p. 66, toes
bites
first-rate

p. 67, dapple
hunting
hound
extremely
spy

p. 68, raspberry
leaf
carried
raspberries
cream
Ella
jam

p. 69, remember
climbing

p. 70, bushes
aprons

p. 71, chimneys
sandwiches

p. 73, stretched
wonderful

p. 74, fairy
coffee
table
coffee-pot
cups
poured
tasted
given

p. 75, smiling
years
spirit
hundred
trample
yesterday

p. 76, shape

p. 77, lighter
joy

p. 78, bracelets
written
pin
helpless
meant
jam-making

p. 79, north
knew
freeze
northland

p. 80, doing
fanned
breast

p. 82, everywhere
instead
lighted
growl
telling

p. 83, bloom
brightest
sparkles
tinsel
skates
itself
gift
gladdest

p. 84, Prince
common
deserved
Thomas

p. 85, tide

p. 86, deep
blowing
ashore
wagged

p. 87, pointing
collar
toward
anxiously
waves
shake
tears

p. 88, waved
cottage
piazza
steps

p. 90, understood
clasped
rowed

p. 91, hugged
patted
silver
saving

p. 92, England
Alfred
Danes
live
swamp
cakes

p. 93, watch
lazy

p. 94, news
whom
peace

p. 95, Echo
dearly
tease
teased
Juno
speak

p. 96, thinner
faded

p. 97, secret
cherry-tree

p. 98, built
shan't
minute

p. 99, lucky
Hans
seven
piece

p. 100, road
dusty
heavy

p. 102, helps faster riding sits rubs thrown	p. 111, blossom listened lonely often village	p. 121, sadly p. 122, spin wedding twit
p. 103, rope tie kicks butcher	p. 112, seed p. 114, inch walnut-shell	p. 123, prettiest p. 124, standing fairies
p. 104, piggy tries pull wants	p. 115, croak hush marry	p. 125, sang wedding-song
p. 106, stolen knife-grinder whistling pocket	p. 116, ugly floated butterfly sash	p. 126, dewdrop pearl forever
p. 107, fortune grindstone	p. 117, feelers	p. 127, life awaiting jeweler front
p. 109, laughs jumps	p. 119, swept clean stories mole passage passageway	p. 128, rainbow clouds folk indigo orange wiped line sunbeams gowns
p. 110, difference holiday carries case tall walks mine meet	p. 120, swallows cotton moved	

PART II

p. 1 (129)* climbs log	p. 11 (139) empties share dates	p. 19 (147) flit humming juicy nap smoke ease livelong
p. 2 (130) manners rude split	p. 13 (141) awake cosily hark lark waken shine caress poppy miss	p. 20 (148) cross crossly waste
p. 3 (131) ox wouldn't bigger puffs		p. 21 (149) plenty dull
p. 4 (132) wasn't bursts		
p. 5 (133) selfish jackal	p. 14 (142) butterflies lilac-bushes	p. 22 (150) wiser among hours
p. 6 (134) spoke spoken	p. 15 (143) swallowtail rested slowly smelling sucking nectar suck lemonade straws caterpillar	p. 23 (151) autumn thin hardly
p. 7 (135) ditches between bringing loudly ripe		p. 24 (152) storing store late
p. 8 (136) divide parts heaps sight greyhound	p. 16 (144) shouldn't	p. 25 (153) Michael seaside caves seaweed
p. 9 (137) months inside	p. 17 (145) covering fastened	p. 26 (154) fairies mermaid coral shaded
p. 10 (138) waiting throwing measure divided eight	p. 18 (146) chrysalis weak stretch such worth	p. 28 (156) bay dived watched

*Page numbers in parenthesis apply to the one volume edition.

- p. 30 (158) mane
chase
clapped
chasing
finer
tossing
- p. 32 (160) else
shower
jewels
pointed
- p. 33 (161) to-morrow
- p. 34 (162) sung
forgets
- p. 35 (163) raindrops
journey
agree
carriage
playful
breeze
rode
forced
brooklet
- p. 36 (164) rain-cloud
drying
drooping
hoping
giving
thirsty
generous
- p. 37 (165) famine
- p. 38 (166) Connla
Nora
beyond
spear
shone
shade
thrush
- p. 39 (167) pounce
- p. 40 (168) nine
sunset
- p. 41 (169) dressed
- p. 42 (170) crossed
sweetest
wondered
sparkle
- p. 43 (171) crystal
hall
- p. 44 (172) follow
talking
marching
ahead
- p. 46 (174) able
walking
- p. 47 (175) purple
behold
stairs
plain
- p. 48 (176) fainter
hoofs
tiny
- p. 50 (178) tight
swish
- p. 51 (179) themselves
palace
crowd
- p. 52 (180) throne
danced
lightly
- p. 53 (181) longer
handsome
- p. 54 (182) neck
necklace
sea-spray
sparkling
helmet
- p. 55 (183) shoulders
silk
beginning
leading
- p. 56 (184) reins
- p. 57 (185) mansion
- p. 58 (186) a-bed
earth
makes
Hindoo
eve
rise
dawns
Atlantic
West
- p. 59 (187) schoolmaster
funniest
sneezed
clap
God
bless
- p. 60 (188) sneeze
- p. 62 (190) hunchbacks
Hassan
Hussein
alike
public
baths

p. 63 (191) surely nearly	p. 75 (203) basketful mist few	p. 87 (215) higher splendid noble flyer afloat
p. 64 (192) bath-keeper filled creatures keeping	p. 76 (204) brightly brighter	
p. 65 (193) dancing chorus	p. 77 (205) nonsense dim twinkle polishing	p. 88 (216) Lars bows arrows mark hit
p. 66 (194) understand hump strong	p. 78 (206) discontented perch contented dull	p. 89 (217) shot quarrelled shoot
p. 68 (196) added		
p. 69 (197) birdies build weave pansies daffodillies shimmer quiver	p. 79 (207) anywhere lilies proudly	p. 90 (218) speckled
	p. 80 (208) pike fierce	p. 91 (219) poultry-yard
	p. 81 (209) already taken sunfishes	p. 92 (220) crept softly
p. 70 (198) dandelion elfin however blew eleven bald	p. 82 (210) truth since	p. 94 (222) pink cheeks Princess gently quack h-s-s
	p. 83 (211) crowded	
p. 71 (199) trip edge bubble	p. 84 (212) family shiners somehow sturgeon	p. 95 (223) gobble
p. 72 (200) bigger click-clock cobwebs wrinkles		p. 96 (224) trolls castle
	p. 86 (214) mild merrily kite patient	p. 98 (226) pitch direction
p. 74 (202) reached		p. 99 (227) leaving

- p. 100 (228) honey-bee
stops
flap
lap
seems
- p. 101 (229) sinking
goldenest
eves
doth
creep
snowy
hum
mused
- p. 102 (230) Cinderella
- p. 103 (231) dust
throws
stepmother
kitchen
clapping
guess
- p. 104 (232) fit
- p. 105 (233) idea
- p. 106 (234) cruel
unhappy
- p. 107 (235) unkind
wand
- p. 108 (236) raises
godmother
smiles
touches
slippers
clasps
- p. 109 (237) twelve
coach
several
- p. 111 (239) prettier
taller
isn't
begins
strike
- p. 112 (240) late
striking
disappeared
imagine
dropped
- p. 113 (241) dusting
- p. 115 (243) gentlemen
soldiers
bows
shows
bride
shaking
turning
surprise
- p. 116 (244) pardon
madam
- p. 117 (245) appears
fairest
maiden
lords
ladies
- p. 118 (246) holds
winding-key
different
across
sunny
bloomed
foam cups
sailor's down
speaks
wakes
roars
- p. 119 (247) post
captain
cavalry
rode
Skip
pony
- p. 120 (248) birthday
counted
Indian
fort
parade-ground
saddle
- p. 121 (249) whistle
- p. 122 (250) galloped
brushed
badly
- p. 123 (251) surprised
talked
- p. 124 (252) beauty
fists
tightly
manage
- p. 126 (254) careful
stirrups
- p. 127 (255) hidden
'tis
ye
words
- p. 128 (256) skies
weary
prayer

PART V

THIRD READER: THIRD YEAR

The main purpose of THE NATURAL METHOD THIRD READER is to develop a love for reading and a taste for good literature. To realize this purpose the endeavor has been to appeal to the child's natural interests and through them to reach the definite aim in each particular lesson. This involves a transition from involuntary to voluntary attention, a very desirable and efficient educational attainment.

Careful teaching is necessary for this. Although it can hardly be denied that, given the opportunity, much that the child learns is acquired by himself, still the teacher's part is very important. Without doing too much teaching, the teacher should be ready with the suggestive statement or question, and should be ever careful not to rob the child of his right to discover for himself the thought of the author both in what is implied as well as in what is plainly stated, and to express this thought in his own language.

In the teaching of reading, another ever-present danger, apart from that of depriving the child of the opportunity to develop self-reliance, is that the teaching may kill the child's desire to read by making irksome what should possess an interest for itself. The emotions awakened by the reading of good literature must have their origin in the

child's interest. No taste for literature and no love for reading can be founded on what has been rendered irksome by the teaching.

In the preface to the **THIRD READER** attention is called to the fact that "as the child advances in age, more and more of his reading is done silently, and it begins to take its place as an instrument for acquiring information." Thus may be furnished a new motive for reading. The appeal is not made directly to the emotional or imaginative powers of the child, but to his curiosity, his desire for investigation, his attempt to answer his ever-recurring *why*. The habit of reading word by word defeats in every particular the purpose of learning to read. Word-by-word reading is nothing but word-calling. The word is the sign of an idea. A number of signs placed side by side without anything to relate or associate them can have no meaning. When ideas are related, placed side by side by means of words, when some conclusion is arrived at concerning them, something asserted or denied, then the words, or the ideas which they represent, become elements in a picture, or elements of the thought, and there is real mental action. Then the words serve the purpose of conveying thought. Isolated words give only individual pictures, and the thought comes only from words associated or related. Words grouped together in relation are either phrases or clauses, and if children are to get the thought of an author, or, after it has been apprehended, to express it, the words must be grouped, or phrased. Judicious phrasing will of necessity break up the habit of reading word by word, and such phrasing will follow skillful questioning on the part of the teacher. Skillful questioning compels the associating of ideas, and the answering necessitates the rapid movement of the eye over the phrase instead of permitting it to pause on the individual words.

“Silent reading, however, should not do away with the necessity for oral reading, but should supplement and accompany it.” When the thought in a sentence or paragraph has been apprehended, it should be clearly expressed. Tone and articulation are important items of oral expression. A low and indistinct tone is frequently unnoticed by the teacher because she unconsciously permits her eye to supplement her ear, and imagines she hears what the pupil is reading, when she is only following with her eye. Tone can be wonderfully improved in the reading lesson if the teacher will lay aside the book, move away from the pupil as his reading becomes indistinct, and thus furnish a *motive* for effort to increase the tone.

Distinct articulation is the direct result of continued drill in phonics. This drill should not take up much time. A few minutes daily will accomplish much. Variety and interest will attend the drill in phonics, if the exercises are drawn from the lesson. Words mispronounced or poorly enunciated may be written down by the teacher, and made the subject for drill either at the close of the reading lesson or at a time set apart for phonic drill.

No lesson can be made the center of more useful teaching than the reading, but the main object of the teaching of reading must not be overlooked. The reader is to some extent a language manual, and much of the mechanics of language may be learned from it. But this use of the reader must be made with care. If the reader comes to be regarded by the pupil as a text-book exclusively, it loses its attractiveness as a reader, and defeats its object of cultivating a love for reading. The danger may be minimized by using the reader only sparingly as a language book. If one selection be used to teach some one phase of language mechanism, some different selection ought to be used for some other phase.

What are the mechanics of language which should be noted in the third year? The use of capitals, of the period and question mark, the division of words into syllables, the use of the apostrophe, the doubling of final consonants, the dropping of final *e*, the changing of *y* into *i*, etc. This list may appear somewhat formidable, but if the language teaching grows out of the reading text the difficulty will not be too great.

THE READING LESSON

The reading lesson may be treated in several ways, according to the object the teacher has in view in presenting it. The particular object of a lesson may be to develop any *one of the details* that enter into the satisfactory reading lesson. To use one lesson to develop all of these details would be to wear out the pupil's patience and to develop in him a disgust instead of a love for reading. It is well, therefore, in addition to preserving the object the writer had, to confine the study as such to one group of related details. The suggested outlines of study following may be adapted and applied to selections other than those to which they distinctly refer.

METHOD IN DETAIL

GOOD-BYE TO SUMMER, PAGE 1

Teacher reads poem aloud.

To whom do we say good-bye?

What is meant by "summer's nearly done"?

How can the garden "smile faintly"?

How can there be "cool breezes in the sun"?

Why are the thrushes "silent"?

Where have the swallows "flown"?

How is it that "Robin Redbreast is here"?

What is meant by "hosts"?
Why are the trees likened to Indian princes?
How will they turn to ghosts?
Why are the pears and apples scanty?
Is the general idea of the poem sad or gay?
Are we usually sad or gay when we say good-bye?

As each line is read the pupils should try to form a picture of the words, that is, to see what they represent.

The poem can be read several times in order to bring out better the elements of the picture, but the final reading should be adequately done, if not by a pupil then by the teacher.

WHY THE FOX HAS A WHITE TIP TO HIS TAIL, PAGE 3

This is a folk-tale, a story that has been transmitted by word of mouth from one generation to another. The folk-tale usually conveys some moral, and the characters are not infrequently animals. The dramatic form of the folk-tale adapts it to use for dialogue; each of the characters may be assigned to a pupil, and the descriptive part of the text may be read by another pupil. Those pupils not directly taking part in the reading should listen with closed books. After the reading there should be oral reproduction of the story, and it may be dramatized.

What does this particular folk-tale teach?

THE CRESTED HEN, PAGE 7

This may be treated similarly to the foregoing.

What is the moral?

Note the use of capitals beginning sentences and names of persons.

LONG EARS, PAGE 11

This is a fable. The difference between a fable and a folk-tale is that the first is frankly a fiction, while the second is told

as a true story handed down by tradition. Both the fable and the folk-tale seek to point a moral.

What is the moral taught by this tale?

How many periods in the first paragraph?

OCTOBER'S PARTY, PAGE 15

This is a nature-study poem that lends itself well to dramatization. Miss Weather may be represented by a girl, and Professor Wind by a boy. October may be a boy, the Chestnuts, Oaks, and Maples both boys and girls. As one of the pupils recites or reads the poem, the others perform the parts indicated.

Let the teacher bring out the fact that the substance of each stanza may be summed up in a few words, thus: 1. The party and who came. 2. What was done. 3. Who came. 4. What they did and how they looked. 5. What they did and how long they stayed. 6. How the party ended.

Note that the first word of every line of poetry begins with a capital.

THE HONEST WOODMAN, PAGE 17

Children have a natural love for the dramatic. They are fond of "playing out" things. Self-expression of this sort is of the greatest value to the child, both intellectual and emotional. When he is called upon to act out a part in a story the child is compelled to get a thorough grasp of its details. No matter how carefully he may have read the story, he can fully understand it only when he is confronted with the problem of acting out a part in conjunction with others, and of supplying the necessary movement and "business." The emotional training comes from the attempt to interpret the character assumed in its relations with the other characters of the play. This brings out new and unsuspected meanings and gives vitality to what might otherwise have been dull.

Why was the First Woodman called the honest woodman?

Why did the stranger call the second woodman a dishonest fellow?

What is meant by wringing one's hands?

Why may honesty be said to be the best policy according to this story?

Pick out the question marks on each page.

COMING AND GOING, PAGE 23

This pretty little story may be called a fable.

What is the principal idea in this story?

Do birds sing when they are sad?

Who did the singing?

Who built the nest?

Why did the birds look down upon the passers-by?

Why did not the mother-bird sing?

What kept the parent-birds busy?

What made them happy?

What did the young birds do when they could fly?

How did the old birds feel then?

At length what did they do?

From what word does humming come? wooing? feeding?

What happened in each case when *ing* was added?

AMA AND SUSU, PAGE 28

This is a Japanese fairy tale.

Belief in fairies used to be quite general, particularly among people of simple lives and habits, and many of the things that people saw and were unable to explain, they used to account for by referring to fairies. The Japanese, among other peoples, used to regard the sun as a living creature, a beautiful woman dressed in gold, whom they called Ama. They believed the sea to be her brother, Susu. The story is built around the eclipse of the sun.

Select words from the reading lesson that need drill for articulation. If no particular need for drill has been made evident, drill on the following: of, sorts, together, often, dark, brighten, longer, everybody, frightened, world, gently, just, mirror, without, strong.

This is a nature selection. Explain what is meant by a nature selection. Try to make the children form in their minds a clear picture of the setting of the story.

What did the brook look like?

What kind of day was it?

What are lily pads?

Why did they push through them carefully?

What do trout look like?

Were you ever in a canoe?

Where?

What are alder bushes?

Tell what dragon-flies look like.

By what other name are they sometimes called?

Why do they look like aeroplanes?

What are reeds?

Where did you ever see any?

Name several insects.

What is meant by "fleecy clouds"?

What kind of wings did the dragon-fly have?

What is a paddle?

How does it differ from an *oar*?

Encourage the children to describe what they saw in little outings of their own. Try to arouse in them an interest in nature and an appreciation of its wonderful variety and beauty.

On page 32 the fourth word of the first line of the fourth paragraph is *getting*. From what word does it come? From what word does *dipping*, the last word on the line next to the last line, come?

Pick out all the words ending in *ing* in the lesson and write the word from which each comes.

FOREIGN LANDS, PAGE 38

This poem is by Robert Louis Stevenson, a famous English author who lived for a time in America, and who wrote both

stories and poems. His "Child's Garden of Verses" contains a number of poems that are especially interesting to the young.

Give in a few words the substance of each stanza as was done in the case of "October's Party," page 15. Copy the compound words, that is, the words joined by a hyphen.

THE BOY THAT WALKED TO CHINA, PAGE 40

Who went with Marco Polo to China?

Why did they go on foot?

Where is Italy? Where is China? Are they very far apart?

Where is Cochin China? India?

Why did Kublai Khan heap riches upon Marco and his Father?

What happened when they returned to Venice?

How did they make their friends believe what they said?

What did Marco write?

What did his book make men do?

What great man was especially helped by it?

Note that names of persons begin with capitals.

Tell the story in your own words.

A NOBLE CHIEF, PAGE 44

The difficult words of the lesson should be written on the blackboard before the reading is begun, and the meaning of them should be brought out. The situation of Britain and of Rome should be described. The incident narrated occurred during the first century.

The questions can be answered by referring to the text.

Who were the Britons and where did they live?

Why did they fight the Romans?

How did the Roman Emperor set about to conquer them?

What caused the capture of Caradoc?

How was he treated?

How did he act when he was brought before the Emperor?

What did he say?

What did the Romans think of his speech?

What did the Emperor do?

On what terms did he live in Rome?

What is the main idea of the story?

How does one noble man regard another who has been taken in war?

Why was the Empress interested in Caradoc?

Tell the story in your own words.

Note that the names of places are begun with capitals.

Read the story aloud.

PEACH PRINCE AND THE GIANT, PAGE 48

This selection should first be read silently. Then the books should be closed and the questions asked by the teacher. The oral reading should come last.

What characters appear in the first part?

How came the Peach Prince to be so named?

How did he show his goodness?

What made him set out for the island of the wicked giant?

Try to give a name or title to the first part of this tale.

Name the characters in the second part of the story.

Of what help were the monkey and the bird to the Peach Prince?

Who were the servants of the giant?

Why was the giant sorry while the boats were being loaded?

What became of the giant?

Try to give a title to the second part of this tale.

Pick out a number of words of one syllable.

JACK FROST, PAGE 58

Call attention to the form in which this selection is written. Each line begins with a capital. The first and last word or syllable of the first and third lines and of the second and fourth lines rhyme with each other.

Is there such a person as Jack Frost?

Is the frost inside or outside the pane?

Do you really see in the frost-covered pane the things the poet describes, or do the figures in the frost make you think of them?

There are eight stanzas in the poem. Write eight sentences, each of which will tell what is said in a stanza.

The principal thought is found in the seventh and eighth stanzas. Write out this thought.

BELLING THE CAT, PAGE 60

The parts in this play should be assigned to various pupils and read aloud while the rest of the class listen with closed books. Then the parts should be assigned to pupils who have listened and the play acted with or without the book. The children should be encouraged to individualize the various characters so that Long-Tail, Gray-Coat, and the other mice shall stand out clear and distinct from one another. Make the most of whatever humor the selection affords.

Pick out words of two syllables.

TAKING CARE OF SKIP, PAGE 68

This can be treated in several ways according to preceding type lessons, but the main idea, viz., that Skip was cared for, should not be lost. Take the opportunity here of enlarging on kindness to animals. Ask the children about their own pets and get them to tell stories about them. Each one of the descriptions should be visualized.

What is a barnacle? a mink? a crevice? a cavern?

Define "surged," "frantic," "ceased."

ORPHEUS THE GREAT MUSICIAN, PAGE 78

The teacher should explain who the Greeks were. She should also say something of their mythology with its great numbers of gods and goddesses, lesser divinities and heroes, immortal and endowed with powers greater than those of human beings, but resembling them in character. Name some of the principal gods and goddesses, as Zeus, the chief of the gods; Hera, his wife; Ares, Apollo, Athene, Artemis, Hermes, etc.

There are a number of difficult words in this selection, such as

Orpheus, Eurydice, Cerberus, Persephone, etc. Before the story is read aloud these words should be placed on the board, divided into syllables, and their pronunciation practised.

This is one of the most famous and most loved of the old Greek myths. It is important that it should be well known owing to the constant reference to it in literature.

HIAWATHA'S FRIENDS, PAGE 84

This selection is only a very small part of a long poem called "Hiawatha," which was written by Henry Wadsworth Longfellow, the great American poet. The poem describes in great detail life among the American Indians, and much of it tells about the education of Hiawatha, the Indian boy.

Name some of the things that the birds and the beasts taught Hiawatha.

What does a beaver look like?

What kind of house does he build?

The word Hiawatha has four syllables, all the other words in the selection have either one or two syllables.

HOW THE DUCKS GOT THEIR FINE FEATHERS, PAGE 86

The American Indians were very imaginative. They had a great wealth of stories to account for the various natural phenomena, such as the rain, the snow, the thunder, etc. These stories or myths were not in written form, for the Indians had no system of writing except a crude kind of picture writing, but they were handed down orally from father to son. Many of their stories are very interesting and dramatic and some of them contain considerable humor.

Notice the amount of concrete nature description the present story contains. This is what you would expect from people who lived so close to nature. Furthermore, the story has a genuine wild flavor, a real atmosphere of the woods. The children will feel it and enjoy it even if they don't fully realize what it is they like. The present story will give the teacher an opportunity of

drawing from the pupils any knowledge they may have of wild life, and any stories they can tell of camping trips or experience with wild animals.

What does the myth teach?

There is but one question-mark in this lesson; find it.

HOW THOR'S HAMMER WAS FOUND, PAGE 93

The Greeks and the Japanese were not the only people who believed in many gods and attributed to them the various phenomena of nature. The ancient Scandinavians also had an extensive mythology. According to them Thor was one of the most important of the gods, who dwelt in Asgard, which corresponded to the Greek Olympus. Thor's name is preserved for us in Thursday, as that of Freya in Friday, and that of another great deity, Woden or Wotan, in Wednesday. Whence come the other names of the days of the week?

This selection is interesting not only for the story but for the study of character that it affords.

What were Thor, Loki, Freya, and Thrym like?

KRISS KRINGLE, PAGE 106

The name Kriss Kringle really means Christchild, but it was given to a sort of St. Nicholas, or Santa Claus, in Germany who was supposed to visit good children on Christmas eve and fill with presents the stocking that had been hung up for each one.

What is meant by saying that "the moon was fading amid her misty rings"?

The teacher should tell what an oriole's nest looks like.

Note that the second line rhymes with the fourth, and so on alternately.

Note the use of quotation marks in the second stanza.

Note the use of the apostrophe in the fourth and seventh lines of the first stanza, and in the last line of the second stanza.

The selection should be read by the teacher as a model before being read by the class.

We all are interested in the customs and habits of the animal world, and especially in the insects which seem to be examples of industry, such as ants and bees. Apart from this interest there is one arising from curiosity that so small an insect should be able to show such relatively great strength. How it dragged the caterpillar and over what obstacles and what finally became of the body, all help to sustain the reader's curiosity.

The manner in which the two small birds drove away the hawk teaches the lesson that little people need not fear great ones.

The incident of the ants minding their own business or, as the author puts it, being ordinarily well-behaved, calls for attention. Another striking point is the way the ants all ran to dinner at the proper time as if they had in some way been called.

A lesson which might be drawn from the story is that we may seek relief from the strain of attending to large matters by looking at small and lowly ones, and that there are going on right about us things quite as wonderful as those which we usually look upon as great and grand.

Pick out the question-marks. The wonder-marks.

THE CAVE OF GOLD, PAGE 117

This is a folk-tale differing in form from the classical fable of the "Honest Woodman" as given in this book, but teaching a similar moral, namely, warning against cupidity and deceit. Another lesson to be drawn from it is that industry, generosity, and kindness are not always without reward. Questions like the following should be asked by the teacher and answered by the pupils in the words of the book:

Why did the owner of the garden let the monkeys eat what they wanted of his fruit and vegetables?

How did they repay him?

What did the envious neighbor try to do?

How did he succeed?

From what word does *lying* come? *carried*? *hurried*? *disputing*? *dropped*?

The form of a poem should receive consideration, as a knowledge of its construction adds to its appreciation. Part of the title appears in the refrain of the first two stanzas, and the other part appears in the refrain of the third stanza. It refers to the love of the mother as shown in her care for the baby, and of the father as shown by his toiling for his loved ones. Note the rhymes of the first four lines in each stanza, and then of the succeeding three lines in each.

What are trolls? The trolls sing as they bear their packs of gold, while the father works in the coal-mine swinging the pick-ax and singing the same song. What does the mother sing?

Try to make the pupils see the pictures the poet describes in all three stanzas. Bring out the contrast between the picture in the third stanza and that in the first two stanzas.

The meaning of the following words should be brought out: croon, trudge, dolorous, delves, peering, furtive, cavern, dwarfed, burthen, stanch.

THE PRINCESS ON THE GLASS HILL, PAGE 127

The feast of St. John the Baptist is celebrated on the 24th of June, and its eve for centuries has been celebrated throughout Europe. In England it is called Midsummer eve. Shakespeare has chosen it as the time for one of his pretty fairy plays, and story-tellers have set it as the time for extraordinary happenings.

The story of what happened the first, second, and third St. John eves should be read silently by the class, namely as far as the third paragraph on page 132, and the teacher's questions should bring out the various characters and elements of the story. Then the story of what happened on the next two succeeding years should be read and made the subject of questioning as before, as far as the third line of page 136. Then the story of the princess should be read, as far as the fourth line on page 137. The unsuccessful trials, and what was done by the strange knight should next be read, as far as the last paragraph on page 140. Then the story should be read and made the basis of questions, as far as

the ninth line on page 143. The next portion to be read should reach the next to the last line on page 144. The final portion to be read should begin where the previous lesson stopped.

Compare this story with that of "Cinderella."

What moral do both of these stories teach?

From what word does *rumbling* come? *gushing*? *running*? *standing*? *shining*?

THE NIGHT WIND, PAGE 148

The two poets best known to the children of this generation are Robert Louis Stevenson and Eugene Field. You have learned something about Stevenson (see "Foreign Lands") and this is the second poem of Eugene Field's in this book. It is interesting and characteristic of Field that he had a wonderful collection of dolls.

Note that every line rhymes with some other.

This poem represents the feelings of a child listening to the wind, and shows an intimate knowledge of the child's mind. It is written as a child would express his feelings and not as an older person would express them.

The poem should first be read aloud by the teacher, and the pupils should be questioned as to the meanings of the various words and phrases, with the sentiments they express, and finally some pupil or several pupils should be selected to render the poem orally and expressively. In a poem like this it will do no harm to exaggerate the expression.

Note the words *pitiful*, *meaningful*, *ruefullest*. From what do they come?

A GREAT AND WISE KING, PAGE 152

A narrative may be used effectively for first or sight reading by the teacher's first reading a paragraph or two aloud and then when the interest of the pupils has been raised to a high pitch asking them to read aloud themselves. The pupils may continue until for one reason or other the expression may show that the interest is lagging. Then the teacher may resume reading to tone up the lesson. If the lesson is made a mutual exercise great

benefit may be gathered. Before such an exercise, however, the teacher should anticipate the difficulties that will be met, such as those of pronunciation or meaning of words. If the stories be susceptible of easy division, this should be done. There are four main divisions to be made of this story, viz.: Solomon's dream, the judgment, the building of the temple, the visit of the Queen of Sheba.

From what word does *lived* come? *named*? *promised*? *appeared*? *asked*? *pleased*? *dreamed*? *cried*? *dragged*? *believed*?

THE FOX AND THE WOLF, PAGE 159

This is a folk-tale, and like so many folk-tales illustrates the cleverness of the fox. It also shows how the weaker may outwit the stronger.

The story may be treated as a drama, with one pupil assigned to the part of the fox, another to the part of the wolf, while a third pupil may read the descriptive portion. Then after the story has been read, it may be acted by other pupils who have listened, and finally reproduced as a narrative.

Pick out the wonder-marks and the question-marks.

WAITING TO GROW, PAGE 169

The last stanza gives the moral of this pretty little poem. To whom is the poet speaking in the first stanza?

Of what is he speaking in the second stanza?

Of what does he tell us to think in the third stanza?

How long will they be waiting?

Where are they now?

The entire poem may now be read.

Note the lines that rhyme.

THE THREE FEATHERS, PAGE 171

This is another fairy-story in which the youngest son meets the test applied in a better way than his older brothers, and is preferred to them, although in the story the older brothers do not

make him do the menial tasks, perhaps because he also is a prince. In the usual story the characters are of a middle or even lower class. The fairy in this case is a frog.

There seems to be no particular moral taught by the story, which forms one of the collection made by Jacob and William Grimm. The collection was made by going about among the people and listening to the stories as they were told by old people. The work of these two brothers revived interest in fairy-stories, and led to the establishment of what is now considered a science, that of folk-lore. It is interesting that these stories were collected in the interest of the study of words, philology.

The story may be dramatized by the pupils.

SNOWDROP AND THE SEVEN DWARFS, PAGE 181

The several parts of this little drama should be assigned to various pupils, one pupil being assigned to act as Chorus to describe the scenes. It would be well to assign the parts a day or two before the lesson so that the pupils may prepare their parts. When the lesson is read in class, the only ones to have the books open should be the actors. After reading, the parts may be acted without the book either by those who have listened or those who have acted.

After the reading and the acting the opinions of the pupils as to the various characters and their motives may be asked, somewhat as follows:

What do you think of the character of the Queen?

What shows that the Queen is very vain?

Who was Snowdrop?

Why was the Queen jealous of Snowdrop?

Why did Captain Hans leave Snowdrop in the forest?

Why did Snowdrop enter the dwarfs' cottage?

Why did Snowdrop remain in the cottage?

How did the Queen learn that Snowdrop was still alive?

Tell the incident of the poisoned comb.

What then did the mirror tell the Queen?

Tell about the poisoned apple and Prince Roland.

WASHINGTON'S BIRTHDAY, PAGE 204

A goodly number of selections should be memorized by the pupils for recitation on memorable occasions or when the recitation seems appropriate. No more appropriate selections may be made than those which commemorate the heroes of our country. Before committing the selection verbally to memory it is well to lay a foundation by studying the meaning. The answers to the following will help such a study:

Why is it splendid to live grandly?

Why is it splendid to live bravely and purely?

How should your record be kept?

How long would one wish the record to be kept?

What is Washington's glory?

Note the use of the apostrophe in 'tis to show that a letter has been left out. See if this use can be found in some previous lesson.

THE BOY SURVEYOR, PAGE 206

This selection might be read silently by the entire class. Then some pupil may volunteer to give a title to some portion and to reproduce it orally, somewhat as follows:

Washington's birth and early education.

His rules of good behavior.

His fondness for sports.

His profession.

His friendship for Lord Fairfax.

His surveying tour.

Incidents of the trip.

Results of the journey.

After the pupil has given a title to the portion he is to describe, he should reproduce the story orally.

Note the use of capitals.

THE MAGIC HORN, PAGE 213

This is a Norwegian fairy-tale. The fairy in this tale is an old woman, and she gives the hero a magic horn.

In "The Three Feathers" who was the fairy?

In which of the stories which have been read are there three brothers?

In how many of these stories is the youngest the hero?

What tasks in each of these stories has the hero to perform?

What is the reward in each case?

Look for the words connected by hyphens.

LINES WRITTEN IN MARCH, PAGE 227

This is a nature picture of the beginning of Spring, and the teacher must have the pupils see the picture as the poet has painted it. She should call attention to the structure as shown in the rhyme. For the explanation of the first line refer to the last line of the second stanza. The stream freed from the ice, the twittering of the birds, the glittering of the lake as the sun dances upon it, and the peaceful field just showing green, should be seen by the pupils in their imagination. All are busy with the first work of Spring, and the cattle are feeding greedily on the new and tender grass. The snow has disappeared save for a few spots on the hill-top. Everything is bright and cheerful, even the plough-boy, for Spring has at last arrived.

When the elements of the picture have been brought forward, the selection should be read by the pupils.

Look for the words ending in *ing* and tell from what words they come.

OUR FRIEND MR. MUSKRAT, PAGE 229

Like "Down by the Pool," page 32, this is a bit of nature study and gives the teacher an opportunity of rousing in the pupils a love of outdoor things. Help the children to get a clear mental picture of the scene described in the opening paragraph. Muskrats are still frequently seen in country brooks, and some of the children may have seen them in the course of their rambles. Encourage the pupils to tell any experiences of their own with muskrats or other wild animals. Mention the value of the musk-

rat as a fur-bearing animal. Muskrat skins are used to line coats and cloaks, and when the long hairs have been pulled out and the skins have been dyed they are made up into fur coats and cloaks and given some fictitious trade name.

Pick out the words of two syllables.

THE SONG OF THE THRUSH, PAGE 235

It will interest the pupils to learn that Lucy Larcom is the real name of one of our favorite American poets. She was born at Beverly, Mass., in 1826 and died in 1893. In her early life she was a factory operative in Lowell, and attracted the attention of John Greenleaf Whittier by her poetry. She contributed many poems to the periodicals of her day, became a school teacher in Illinois, and afterwards the editor of *Our Young Folks*.

Study the structure of the poem by noting the rhymes.

The poem should be read spiritedly by the teacher, and with a variety of expression. Then it should be read by the pupils. It is a good lesson for concert reading. Concert reading is a dangerous exercise except in the hands of a very efficient teacher.

THREE ORPHANS, PAGE 237

The story should be read all through silently. Then it should be analyzed into parts and a name given to each part or division. Next the story should be orally reproduced.

Questions on the several incidents should be asked, such as the following:

Why did Louis think that the little brown head he saw pop out from under the carriage house was that of a rat?

What made him conclude that the animal was not a rat?

How did he learn what it was?

Describe the death of the woodchuck.

How did it affect Louis?

What made him think of the young ones?

How did he treat them?

What became of the orphans in September?

What lesson did Louis learn from his treatment of the wood-chuck?

Pick out words ending in *ed* and tell from what words they come.

THE APPLES OF YOUTH, PAGE 245

This is a Norse myth. The father of the gods is called Odin in the story. He is also known as Wotan, or Woden, and his name is preserved in the name Wednesday, as is that of his wife Freya in Friday. The name of the god of thunder, Thor, is preserved in Thursday. The reason for this is that we get many of the names in our language from the Norse.

This is a good story for reproduction, but it should first be analyzed into the smaller parts or divisions.

SPRING, PAGE 255

This is a pretty poem by Celia Thaxter, an American poet noted for her ability to suggest clearly the pictures she describes. Note the following expressions:

Shakes out her powdery curls.

The willow buds in silver.

The grass comes creeping.

The frogs begin to ripple.

Here blows (blooms) the warm red clover.

There peeps the violet blue.

Explain the meaning of each.

Note the lines that rhyme.

HOW ANDY HELPED TO CAPTURE THE REDCOATS, PAGE 257

This is a story of the American Revolution, and may be treated as several of the narratives have been treated, namely, by silent reading, analysis into parts, oral reproduction.

Another method of treating a dramatic selection such as this story is, is to outline the characters, places, and incidents, and then have the story described or acted.

Find the apostrophe that denotes that a letter has been omitted and one that denotes ownership.

THE FLAG, PAGE 267

This is a patriotic selection which should be memorized and recited on national holidays. Every word and allusion should be understood before the selection is committed to memory.

HOW TEMPIE SAVED HER HORSE, PAGE 269

This is an interesting story of what a little girl did in the American Revolution, and may be treated like the narrative on page 257.

Pick out words ending in *ed* and tell from what word each comes.

DANDELION, PAGE 276

This pretty nature-study poem is capable of illustration if studied during the late summer or early fall. It can be made the basis of an excellent nature lesson illustrating how seeds are carried by the wind, how plants may run to seed, etc. The various stages of the existence of the dandelion from his sudden appearance, his soldierly appearance, later the soft white feathery seed ball, and lastly the lonely appearance as the seeds are blown away should be clearly brought out.

KING GRISLY-BEARD, PAGE 278

This is one of the folk-tales gathered by the Brothers Grimm, and may be treated like the previous narratives. But it has a moral of its own, which is that the proud ought to be humbled and if they learn properly the lesson of humility they may yet be rewarded.

Pick out the question-marks and the wonder-marks.

A PROUD KING, PAGE 290

Like the preceding story this is one illustrating how the proud may be humbled. But in this story the proud person was a king and not a princess, and the pride was based upon a different motive. In both cases it was a pride of position, but the King was haughty of his power even to the point of impatience with the church, while the Princess was proud to the point of vanity. How both King and Princess were humbled and broken in spirit constitutes the lesson in each story. The story of Robert of Sicily was a favorite of the Middle Ages, and our own poet Longfellow has told the story beautifully in verse.

Pick out the capitals not at the beginning of a sentence.

HIAWATHA'S CHILDHOOD, PAGE 297

This is a continuation of Hiawatha's education as told on page 84. It shows that the early education of Hiawatha was not limited to what he learned from the animals, but that the stories of his old nurse, Nokomis, and the insects, as well as the sound of wind through the trees, and the rippling of the water all contributed to his development.

WHY THE CHIPMUNK'S TAIL IS STRIPED, PAGE 299

Crafty Old-man, who wrought such havoc among the ducks after he had painted their feathers, is described here as again at his tricks of painting animals, only in this case he turns a great ugly beast into a pretty little animal.

Note the use of capitals when common names are used as names of persons.

WORD LIST

THE following word list does not include all the words that appear for the first time in the NATURAL METHOD THIRD READER, but only those that the authors believe should be included either because they are difficult to spell or because they need to have their proper syllabication, accent, pronunciation or meaning indicated. No attempt has been made to give all the meanings of the words defined, but only those that will make clear the meaning of the text. The diacritical markings used are those given in the latest edition of WEBSTER'S INTERNATIONAL DICTIONARY.

A KEY TO PRONUNCIATION

ā, as in fāte	ě, as in é vent'	ô, as in ôrb	ú, as in ú nite
á, " " sen'áte	ě, " " ěnd	ō, " " ôdd	û, " " ûrn
â, " " câre	ē, " " ev'ēr	ǒ, " " sǒft	ŭ, " " ŭp
ǎ, " " făt	ě, " " re'cěnt	ǝ, " " cǝn nect'	ű, " " cir'cűs
ä, " " ärm	ī, " " īce	ōō, " " fōōd	th, " " thīn
å, " " åsk	ī, " " īll	ōō, " " fōōt	th, " " thēn
ǎ, " " fi'nǎl	ō, " " ōld	ou, " " out	tű, " " cul'tűre
á, " " sófá	ő, " " ő bey'	ū, " " ūse	zh for z, as in az'ure
ē, " " ēve			

ŋ (like ng), for n before the sound of k or " hard " g, as in bank.

a broad', away, at a distance.
 ad mi ra'tion, pleased surprise, wonder.
 a dorned', made pleasing or attractive.
 ad ven'ture,
 a' ero plane (ā'ēr ō plān).
 a larmed',
 al'der (ōl'dēr).
 Al'le maine, a form of Allemagne,
 the French word for Germany.
 al lowed',

al though',
 A'ma (ā'mā).
 a main', thoroughly, severely.
 a mazed', surprised.
 am bas'sa dor (ām bās'a dēr), a minister sent by one country to another; a messenger.
 a non', soon, presently.
 ap point', to fix the time and place of; to name for a position or office.
 a right', rightly, properly.
 a rith'me tic,

ar rang'ing,
 As'gard, the dwelling-place of the
 great gods of Scandinavian myth-
 ology.
 a shore',
 as sist'ing,
 a-stalk'ing (á stók'ing), walking stiff-
 ly or proudly.
 as ton'ished, greatly surprised.
 at tempts',
 at tend', to pay attention to.
 at ten'dants, servants or followers.
 at ten'tion,
 at tract'ed, drawn to.
 Au gus'tine (ô gūs'tin).
 awk'ward,

bal'ance, to perform a dance figure or
 step.
 bal'sam (bôl'săm), an evergreen tree
 much like the spruce.
 bam boo', a tropical tree with hollow
 stem, which makes it very light and
 strong.

ban'ner, flag.
 ban'quet (băn'kwët; -kwít), a formal
 meal.

bar'gain (băr'gën), trade, agreement.
 bar'na cle, a small shellfish that fast-
 ens itself to rocks along the sea-
 shore.

beau'te ous (bū'tē ūs), full of beauty.
 beau ties (bū'tīz).

beav'er (bēv'ēr), a small fur-bearing
 animal.

be hav'ior,
 be hold' sometimes means to look;
 sometimes, as an exclamation, to
 express emphasis, as "lo and be-
 hold."

be long'ings,
 berth (bērth), a position or place,
 usually to sleep in.

be witched',
 boast (bōst), to speak in such a way
 as to give praise or credit to one-
 self.

bould'er (böld'ēr), large rock.
 brant, a kind of duck.
 breast'knot (brěst'nöt).

breathe (brēth).
 brid'al (brīd'ăl), belonging or related
 to a bride.

Brit'ain (brīt'n).

Brit'ish,
 Brit'on (brīt'n).
 brood, to watch or wait, as a hen on
 her nest.
 brood'ing, spread out or extended, as
 a hen spreads her feathers to cover
 her chickens.
 Bru'in, a name often given to a bear;
 just as a fox is spoken of as rey-
 nard.
 bruised (brōōzd).
 bul'let,
 bur'then, burden, meaning.

cab'bage,
 calves (kăvz).
 ca noe' (kă nōō').
 can'vas back, a kind of duck.
 cap'tive,
 cap'ture,
 Car'a doc (kăr'ă dök).
 car'riage (kăr'ij).
 car'ried,
 car'rot,
 cart'ridg es,
 cas'ket, box.
 cav'ern, cave.
 ceased (sēst), stopped.
 ce'dar (sē'dēr).
 cel'e brate (sēl'ē brāt), to perform
 with great show or ceremony.
 Cer'ber us (sūr'bēr ūs).
 chal'enge, call to account.
 champ'ing, biting or chewing noisily.
 char'iot (chăr'ī ōt), a two-wheeled
 car.

Charles'ton,
 chest'nut,
 Chi'na,
 cin'der (sīn dēr).
 cir'cle (sūr'k'l).
 Clau'di us (clō'dī ūs).
 clev'er, bright, quick-witted.
 coars'est,
 coax'ing (kōx'ing).
 Co'chin (kō'chīn).
 Col o ra'do (kōl ō rā'dō).
 col'um bine, a common flower both
 wild and cultivated.
 Co lum'bus,
 com'fort a bly,
 com'pan ies,
 com pared',
 com plain', to find fault.

con ceit'ed (kõn sēt'ēd), having too
 good an opinion of oneself.
 con fu'sion, uproar, noise, lack of
 order.
 con'quered (kõŋ'kērd), beaten.
 con sent'ed, agreed.
 con sole', to comfort, to soothe.
 con tin'ued, kept on.
 con trol', to manage properly.
 cow'ard ly,
 crea'ture (krē'tūr).
 crest'ed,
 crev'ice (krěv'is), crack.
 crim'son (krīm'z'n), a red color.
 crock'er y, earthenware dishes.
 croon, to hum or sing in a low tone.
 crouched, bent low or in a stooping
 position.
 cru'el ly,
 crump'led,
 cu'ri ous, queer.
 cur'rent,
 cus'tom er,

dain'ty,
 de ceived' (dē sēvd').
 de cid'ed,
 dec'o rat ed, ornamented.
 de feat'ed, beaten.
 de fence',
 de fi'ant, bold.
 de gree', rank or position.
 de li'cious (dē lish'ūs), very pleasing
 to the smell or taste.
 delve, to dig.
 de scribed',
 des'ert (dēz'ērt).
 de serve',
 de stroy' (dē stroi').
 dis a gree'a ble, unpleasant.
 dis cov'er y,
 dis gust',
 dis hon'est,
 dis o bey',
 dis pute',
 dis put'ing,
 dis trust',
 dis turbed',
 dol'or ous (dõl'ēr ūs), sad, sorrow-
 ful.
 Don'ald,
 Dor'o thy,
 doth (dũth), old form of does.

doub'let (dũb'lēt), a close-fitting
 jacket.
 doubt'less (dout'lēs).
 dread'ful ly,
 dwell'ing,

ea'ger ly (ē'gēr lĩ), earnestly, in an
 excited way.
 ea'ger ness (ē'gēr nēs), earnest de-
 sire, impatience.
 earn (ērŋ).
 earth'en ware, dishes made of baked
 clay.
 East'er, a great church festival com-
 ing each year on the first Sunday
 after the full moon that falls on or
 next after March 21.
 el'der ly,
 ell, an old measure used chiefly for
 cloth. It varied in length in dif-
 ferent countries from 27 to 45
 inches.
 em brace', to clasp in one's arms.
 em'per or,
 em'press,
 Eng'lish man (ĩŋ'glĩsh mǎn).
 e nor'mous, very large.
 en'vi ous, wanting what another has.
 es caped',
 Eu ryd'i ce (ũ rĩd'ĩ sē).
 e wa yea' (ē wõ yā').
 ex alt'ed (ēg zõl'tēd), raised up.
 ex cit'ed,
 ex cit'ing,
 ex claimed', called out.
 ex'er cis es,
 ex haust'ed, worn out.
 ex ist', to live, to be.
 ex pect'ed,
 ex plor'ing, searching, or looking for.

fal'con (fõ'k'n), a small hawk.
 fan'cied, imagined.
 fault (fõlt).
 fa'vor ite (fǎ'vēr ĩt).
 feast (fēst).
 Feb'ru a ry,
 fes'ti val, a time of joy and feasting.
 fifth,
 Flo'ra,
 fod'der, coarse food for cattle and
 horses, such as hay, oats, etc.
 foes (fõz), opponents, enemies.

fore'fath'ers, those who have lived
 before us.
 for'eign (fōr'īn), coming from an-
 other country, strange.
 for'est, a very large wood.
 for'tune,
 for'ty,
 fought (fôt).
 fourth,
 fra'grance, pleasant smell.
 fran'tic, wild with fear or excitement.
 free'dom,
 fret'ful, cross, peevish.
 Frey'a (frā'á), goddess of love and
 beauty in Scandinavian mythol-
 ogy.
 from tier' (frūn tēr'), the part of a
 country that lies next to another;
 the extreme settled edge of coun-
 try lying next to the wild unset-
 tled districts.
 fro'zen,
 fur'tive (fūr'tīv), sly.
 gar'den er,
 gas'o lene (also spelled gas'o line), a
 liquid used to furnish power for
 motor-cars, motor-boats, etc.
 gauz'y (gōz'ī), very thin, like gauze.
 gay'ly,
 gen'er ous (jēn'ēr ūs), ready to give
 to others.
 gen'tle man,
 George (jōrj).
 ghost (gōst), the spirit of a dead per-
 son.
 gir'dle, belt.
 glaz'ing, beginning to have a glassy
 look.
 glimpse, hasty look.
 glo'ri fied, made full of glory or
 beauty.
 gnaw'ing (nō'īng).
 good'y, a name often given to an
 elderly working woman.
 graz'ing, eating grass.
 greed, selfish desire for more.
 green'wood, forest or woodland.
 Gret'chen,
 grief (grēf), sorrow.
 grieved (grēvd), sorry, full of grief.
 Gris'ly Beard (grīz'īl bērd), gray-
 beard.
 groaned (grōnd).

gui'don (gī'dŭn), a small flag carried
 to mark lines or show positions for
 forming troops.

Ha'des (hā'dēz).
 hand'ker chief (hǎŋ'kēr chīf).
 hand'some,
 hard'ships, things hard to bear;
 troubles, difficulties.
 harm'less, without power or wish to
 harm.
 har'nessed,
 has'ten (hā's'n), to make haste,
 hurry.
 hatched,
 hath, old form of has.
 haugh'ty (hó'tī), proud.
 heart'i ly, with good will.
 heif'er (hēf'ēr), a young cow.
 Heim'dall (hām'dāl).
 heir (ār), one to whom property goes
 after the death of another.
 herds'man,
 Hi'a wath'a (hī'á wô'thá or hē'á wô'
 thá).
 hin'dered, prevented, got in the way
 of.
 Hi'ram,
 hoarse'ly,
 home'ward, towards home.
 hon'estly,
 hon'or (ōn'ēr).
 hosts, very large numbers.
 house'hold, belonging to the house.
 house'keep er,
 hov'el (hōv'él), a mean, poor house; a
 hut.
 hud'dled, crowded together.
 hur'ried ly, (hŭr'īd lī).
 hymns (hīmz).
 I'dun (ē'dōōn).
 ill-treat'ed, badly treated.
 im ag'i na ry (ī mǎj'ī nā rī), not real.
 im'i tate, to make like something
 else or act like some one else.
 im me'di ate ly, at once.
 im port'ant,
 im prove' (īm prōōv'), to make bet-
 ter.
 In'di a,
 in stead' (īn stēd').
 in'stru ment, a tool, machine, de-
 vice for making musical sounds.

in ten'tion (in tén'shŭn), that which
is meant or intended.

in'ter est ed,
is'land (i'lánd).

It'a ly,
i'vo ry,

jag'ged, rough or ragged.

jeal'ous (jèl'ús).

Je ru'sa lem, the chief city of Judea.

jest'er, a court fool or joker.

Ju de'a, the land of the Jews, lying
east of the Mediterranean Sea.

juic'y (jōō's'y).

ju'ni per, a kind of evergreen shrub
or tree.

kelp, a kind of seaweed.

knap'sack (năp'săk), a case or sack
carried on the back in which a sol-
dier or a traveller may carry neces-
sary articles.

knit (nĭt).

Kriss Krin'gle, Saint Nicholas or
Santa Claus (see note, p. 13).

Kub'lai Khan (kōō'bli kăn').

lad'en (lă'd'n), loaded.

lan'guag es,

Lat'in, the language spoken by the
ancient Romans.

Law'rence,

Leb'a non, a high mountain range
extending along the eastern shore
of the Mediterranean Sea.

length,

let'tuce (lèt'ys).

lil'y pads, the leaves of the water-lily.

lin'den, a common tree much used as
a shade tree.

load'ed (lōd'ěd).

lodg'es, nests, houses.

Lo'ki (lō'kē).

loon, a very large water-bird, chiefly
noted as a diver.

Lord Fair'fax,

Lou'is (lōō'is).

love'li er,

low'ered (lō'ěrd).

lyre (lĭr), a stringed instrument some-
what like a harp.

mag'ic (măj'ik), the art of doing
things by secret powers.

mag nif'i cent, fine, splendid.

man'aged,

ma'ples,

Mar'co Po'lo,

mar'riage (măr'ij).

max'ims, rules.

mead (mēd), a kind of drink made
from honey, water, yeast, etc.

mean'ing ful,

meant (mēnt).

meas'ur ing,

med'dle,

meek, without pride.

mel'on,

mem'o ry,

men'tion (mēn'shŭn).

mere'ly, only.

mes'sage,

mil'lions,

min'is ters,

min'ne wa'wa (mĭ'nē wō'wō).

min'strel, a travelling musician.

mir'ror,

mis'chie vous (mĭs'chĭ vŭs), fond of
mischief.

mis'er a ble,

mis for'tune, bad fortune.

mis'tress,

Mor'ris town,

mor'sel, a small piece.

Mount Ver'non,

mourn'ing,

mud'way aush'ka (mŭd'wā ôsh'kă).

muf'fled,

mu si'cian (mŭ zĭsh'ăn).

musk'y, like musk, a very strong,
sweet smell.

na'tal day (nă'tăĭ), birthday.

na'tion,

nat'ur al,

neck'lace,

New Jer'sey,

nib'bled,

nip'pers,

No ko'mis (nō kō'mĭs).

no'ticed (nō'tĭst).

no'tic ing,

nymphs (nĭmpfs).

ob tain', to get.

Oc to'ber,

O'din (ō'dĭn).

o'dor (o'dēr), smell.
 old-fash'ioned,
 op'po site (öp'ō zīt), over against,
 face to face with.
 o'ri ole, a common bird, orange and
 black in color, about the size of a
 robin.
 or'phan (ôr'făn), without father and
 mother.
 Or'pheus (ôr'fūs).
 ov'er joyed',
 owl'et, a young owl.

pad'dle,
 pal'ace (pāl'ās), the dwelling of a
 king or some other person of great
 wealth or high rank.
 pane (pān).
 par'cel,
 par'lor,
 par tic'u lar,
 part'ner, one who has a part in any-
 thing with another.
 part'ridge, a kind of game bird.
 pas'sage,
 pas'ture, grassland where horses or
 cattle may feed.
 patch'es,
 pause' (pôz), stop.
 peered, looked closely.
 pen'ciled,
 peo'ple (pē'p'l).
 perfect ly,
 per form', to do.
 per'fume, pleasant smell.
 Per seph'o ne (pēr sēf'ō nē).
 Pe'ter,
 Phil'ip (fīl'ip).
 pi az'za,
 pit'ied,
 pit'i ful,
 plan ta'tion, a large farm.
 plead'ing (plēd'ing), asking earnestly,
 begging.
 plumes, feathers, wings.
 plump, fat, well filled out.
 plun'der, goods taken by force.
 plunge, to dive.
 Plu'to,
 poi'son ous (poi'z'nūs), having poison
 or being able to harm by poison.
 po lite'ly,
 pomp, display, fine appearance.
 porch, a covered entrance.

Po to'mac,
 pow'der y,
 pow'er ful,
 praise,
 pre'cious (prēsh'ūs), of great worth
 or value, dear.
 pre pared', made ready.
 pres'ent ly, soon, after a while.
 pre tend'ed, made believe.
 pre vail'ing, having the upper hand.
 pried, pushed by means of a lever.
 prob'lem, something that has to be
 done, a difficult question that has
 to be settled.
 pro ces'sion, a large number of per-
 sons following one another in order.
 pro fes'sor, a teacher in school or
 college.
 pro tect'ed, kept from harm.
 pub'lic, for general use or employ-
 ment.
 pur'pose (pûr pûs), object, end.

quak'ing (quāk'ing), shaking.
 qual'i ties, the things that really
 make a person or thing what he is.
 quar'ters. As used on page 238 the
 word means the legs and back part
 of the body.
 ques'tion,
 quoits, heavy rings, generally of
 iron, used in a game that consists
 in trying to throw these rings over
 a peg stuck in the ground some dis-
 tance away from the players.

ral'ly, to get together.
 rang'ing, going about.
 ras'cal, a bad person.
 read'i ly (rēd'ī lī), easily.
 rear (rēr), the back part of anything.
 rec'ord,
 re count'ed, told.
 re cruited' (rē krōōt'), to refresh, renew
 the strength.
 reed, a kind of tall, thick grass that
 grows in the water.
 re flec'tion, the image or picture of
 an object thrown back from a mir-
 ror or some other smooth surface.
 reign (rān), to rule as a king.
 rein'deer (rān'dēr).
 rel'a tive (rēl'ā tīv), one who is re-
 lated to another.

re port', noise made by a gun; an account of something done.
 re quest', something asked for.
 re sem'ble (rě zěm'b'l), to be like.
 res pect', honor, regard.
 re treat'ed (rě trēt'ěd), fell back, went away.
 Rev o lu'tion,
 rip'ples, little waves.
 Rob'in son,
 Rog'er,
 Ro'land,
 rough'ly (růf'li).
 rud'dy, of a red color.
 rue'full est, most sorrowful.
 ru'ined, spoiled, destroyed.
 rum'bling,
 rus'set, reddish brown.

Saint John's eve, the night before
 Saint John's Day, which is June 24.
 sal'mon (sǎm'ŷn).
 sau'cer (sô'sēr).
 sav'ag es,
 scal'y,
 scant'y, few, small in number or quantity.
 scar'let, a bright-red color.
 scent, smell, perfume.
 scout, a person sent out to get information for an army.
 scram'ble, to move or climb with hands and feet.
 screamed (skrēmd).
 seams (sēmz), cracks, lines of joining.
 search (sŭrch), to look for.
 se cure' (sě kŭr'), safe.
 self re li'ant, trusting to one's self.
 sense'less, foolish.
 Sep tem'ber,
 ser'vants,
 sev'enth,
 sex'ton, one who takes care of a church, rings the bell, etc.
 shal'low, not deep.
 shat'tered, broken into small pieces.
 She'ba (shē'bá), an old country in Arabia.
 shel'ter, something which covers or protects.
 shim'mer ing, shining.
 shrill, sharp of sound.
 Sic'i ly (sī'si li).
 Sif (sěf).

sim'ple ton (fool).
 sin'ews, tendons, or the tough ends of the muscles.
 singed (sŷnjd), slightly burned or scorched.
 sixth,
 slen'der, thin.
 snatched, caught up, seized.
 sniff, to draw air through the nose noisily.
 snort, to blow the air out through the nostrils noisily.
 snug'gle, to get close up to.
 soiled, dirty.
 Sol'o mon,
 sor'rel, a common plant having a sour taste.
 sor'row, grief.
 South Car o li'na,
 span'iel (spǎn'yěl), a kind of small dog.
 speck'led, spotted.
 speech'less, unable to speak.
 spi'cy,
 spite'ful, cross, showing a wish to vex or annoy.
 spits, rods of iron on which meats may be roasted over an open fire.
 splen'did, fine, magnificent.
 splen'dor, fine appearance, magnificence.
 spread (sprěd).
 sprout, to put out buds.
 squeal (squěl).
 squeezed,
 sta'ble, a place for keeping horses.
 stanch (stǎnch; stǎnch), true, loyal.
 start'led,
 stead'fast (stěd'fǎst), firm, steady.
 step'daugh ter, daughter of one's wife or husband by an earlier marriage.
 step'moth er, the wife of one's father by a later marriage.
 stern, the back end of a boat.
 stran'ger, an unknown person.
 stretch'ing,
 Styx (stŷks).
 sub stan'tial (sŭb stǎn'shǎl), strong, solid, firm.
 suc ceed', to do what one sets out to do.
 suc cess'ful ly,
 suit'or (sŭt'ēr), lover.

sup ply', to give or furnish.
 sur'face (sûr'fâs), the top or outside.
 surged, rushed, swept.
 sur ren'der, to give up.
 sur round'ed, enclosed on all sides.
 sur vey'ing, measuring.
 sur vey'or, one who measures land.
 Su'sa (sôo' sâ).
 sweet' meats, preserved fruits, candy.
 swirl'ing, twisting, whirling.
 switch, to turn suddenly to one side.
 swoop, to rush down upon.
 sword (sôrd).

tasks, duties, labors.
 teal, a kind of duck.
 tem'ple, a place of religious worship.
 ter'ri ble,
 ter'ror, great fear.
 test'ed, tried.
 Thi as'si (thî äs'sê).
 thir'teen,
 Thor (Thôr).
 threat'ened (thrêt'n'd), promised to
 do harm to.
 thrust, struck or reached.
 Thrym (thrim).
 ti'dy (tî'dî), neat, clean.
 tilt'ed, leaned or fell.
 tim'bers, heavy pieces of wood used
 in building.
 tin'der-box, a metal box in which
 were kept flint and steel and some
 easily lighted material for making
 a fire.
 toc'sin, an alarm bell.
 top'sy-tur'vy, upside down.
 touched (tûcht).
 traced, marked.
 treas'ure (trêzh'ûr), a thing highly
 valued.
 trig'ger, the part of a gunlock that
 lets the hammer drop and fires the
 gun.
 trot'ting,
 trou'ble (trüb'l).
 trudge, to walk in a tired way.
 tuft, bunch.
 twit'ter, to make little noises as birds
 do.

Tyre (tir), a famous city of ancient
 times on the Eastern coast of the
 Mediterranean Sea.

un cer'tain,
 un com'fort a ble,
 un der neath',
 un der take', to take up or begin.
 un u'su al,
 un wil'ling ly,

val'u a ble, having value or worth.
 van'ished, disappeared.
 va'ri ous,
 Ven'ice (vên'is).
 ven'tured, dared.
 vet'er an, one who has seen a great
 deal of service.
 Vir gin'i a,

wad'dle, to walk heavily or awkward-
 ly, moving from side to side.
 wail, to cry.
 Wash'ing ton,
 wa'ter-proof, so treated that water
 will not go through.
 weath'er (wêth'êr).
 webbed, having skin between the toes
 so as to make it easy to swim.
 whirled,
 whir'ring,
 whisked,
 whist,
 whith'er,
 whoop'ing (hōop'ing).
 wig'wam (wig'wôm), an Indian dwell-
 ing or tent.
 wilt, old form of will used with thou.
 wis'dom, knowledge, state of being
 wise.
 wisps, small wreaths or clouds.
 wor'ry (wûr'y), to be anxious or
 troubled, to fret.
 wrecked (rêckt).
 wrenched (rêncht), twisted.
 wrestling (rês'ling).
 wrig'gly (rig'glî).
 wring (ring), to twist.
 wrist (rist).

